M. B. A.

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From "THE TIMES" *of Feb.* 7, 1905.

By W. Roberts

THE ROYAL ACADEMY, 1769-1904.

Few "sets" of publications are more difficult to complete than the catalogues of the Royal Academy. Even when one turns up in the auction room the earlier issues are more often than not in manuscript, and one can never be quite sure that the transcriber has done his work accurately. It has long been felt by those—dealers, authors, and collectors—who have interested themselves in the history of English art that a reprint, in some form or other, of the earlier catalogues would be a very great boon; but no one has ventured upon such a task. Seeing that the Royal Academy was founded in 1769, and that it has held annually an exhibition ever since, "a complete dictionary of contributors and their work from its foundation in 1769 to 1904" would seem to have been beyond the powers of one man and the wildest hopes of the student. But those who have embarked upon such antiquarian literary tasks knew perfectly well that dogged determination and perseverance soon "break the back" of even the most formidable-looking job. This has been the case in connexion with the new work, in "about seven volumes, each containing about 400 pages imperial 8vo," for which Mr. Algernon Graves, F.S.A., is responsible, and of which the first volume will be ready shortly. Mr. Graves began this great task over 30 years ago, and his entries close with the exhibition of last year. From the first to the last he has transcribed every entry in the catalogues of the 136 exhibitions, not in the order in which they appear, but classified under the names of each artist, which are arranged alphabetically.

The immense importance of such a work will be at once manifest. The total number of entries amounts to nearly 164,500. Even if the work were a mere transcript from the Royal Academy catalogues it would be indispensable in every reference and fine art library, but it will be more than this.

Until 1798 nearly all the portraits were simply catalogued under the exasperating indefiniteness of "Portrait of a Lady" or "Portrait of a Gentleman." About the year 1788 the newspapers of the period conceived the happy idea of publishing on the eve of the opening of the Academy a list of the portraits, with the numbers in the catalogue and the names of the persons represented. This practice was continued until the names themselves, unblushingly as it were, appeared in the official catalogues. The newspaper lists did not always agree as to the identities of one or two, but in the main they were correct. The value and interest of these lists were appreciated by the late Mr. J. A. Anderdon, and some of them are duly entered into his splendid series of extra-illustrated catalogues of the Royal Academy now in the Print Room of the British Museum. But there are many omissions. Mr. Graves has not only gone to the fountain-head for his identifications, but he has examined all the catalogues annotated by Horace Walpole, now in the possession of the Earl of Rosebery, and every other set of catalogues to which he could obtain access. The result has placed him in a position to reveal the identities of a considerable percentage of the ladies and gentlemen whose portraits have been hung at various times on the walls of the Academy. To take one illustration at random. The well-known portrait painter Lemuel Francis Abbot exhibited in 1788 five pictures, each of which is described as a "Portrait of a Gentleman"; four of these have been identified; one was of Mr. Selby, a second was Mr. David Hartley, who was selected to negotiate with Franklin the terms of acknowledgment of the Independence of the United States of North America, and whose portrait was painted by Romney five years previously; the third was a Captain Barman, and the fourth was of Valentine Green, the famous engraver; this portrait was engraved by Green himself, in the autumn of 1788. The interest, therefore, of such revelations is so great that it need not be enlarged upon. It may be that many of the persons whose names are in this manner rescued from oblivion were people of no particular eminence in their own day, and of even less consequence at the beginning of the twentieth century, but there must be many thousands of which this cannot be said.

Those who have had occasion to refer to the earlier catalogues of the Royal Academy are fully aware of the scandalously slip-shod manner in which they were compiled. The indexes to some of them are about as bad as they could be, works were frequently unindexed, and Mr. Graves has detected two omissions of pictures by J. M. W. Turner, and these consequently are overlooked by Thornbury and other writers on Turner. In another case an artist who sent eight works to one exhibition was entirely omitted from the index. These facts, therefore, suggest that Mr. Graves's great work will be a considerable improvement on the originals of which it is nominally a copy, to say nothing of the fine printing of the Chiswick Press and the classified rearrangement of the entries. How far and to what extent these improvements will be borne out we shall be able to judge when the first volume is before us. We may add that the undertaking is dedicated by special permission to his Majesty the King.

This being his majesty's birth day, the Royal Academics gave an entertainment at their house in Pall-Mall, in honour of the day; and in the evening the whole front of the Royal Academy was illuminated with transparent paintings, and lamps of various colours. In the centre compartment appeared a graceful female figure seated, representing Painting, surrounded with Genii, some of which guided her pencil, whilst others dictated subjects to her; at her feet were various youths employed in the study of the art; and over her head hovered a celestial form, representing Royal Munificence, attended by several other figures supporting a cornucopia filled with honours and rewards. The whole piece was executed by Mr. Cipriani, R. A. 5th.

On the left side of Painting, in another compartment, was represented by a female figure Sculpture, standing upon a rock of marble, holding in one hand an antiquated bust, and in the other the chisel and mallet. This compartment was executed by Mr. West, R. A.

On the right side of Painting, in a third compartment, was represented by another female figure Architecture, in a contemplating attitude, holding in her hand a compass, being surrounded with buildings, and having at her feet the basket and acanthus root which gave rise to the Corinthian order. This subject was executed by Mr. Dance, R. A. June 4. A. R. 1769.

Immediately above the centre compartment was a tablet with this inscription, "Royal Academy of Arts, instituted M,DCC,LXVIII." And upon the tablet was placed a medallion, in which were represented the portraits of their majesties, by Mr. Penny, R. A. The medallion was surrounded with festoons of laurel, roses, and myrtle intertwined, and with trophies of arms and attributes of Venus and the Graces; painted by Mr. Richards, R. A.

Other parts of the front were adorned with trophies, alluding to the different arts of design, painted by Mr. Richards and Mr. Wale, R. A. And others were enriched with stars and various figures in lamps of different colours; the top of the building was terminated with a large imperial crown and various pyramids, &c. in lamps of different colours.

This day the royal academy of arts was opened, and a general assembly of the academicians held, when several bye-laws and regulations were agreed to for the government of the society; after which, the whole assembly adjourned to the St. Alban's tavern, where an elegant entertainment was provided, at which were present many of the principal nobility, patrons of the polite arts. An ode suitable to the occasion, was performed by a band of the best masters. A. R. 1769.

POETRY.

The TRIUMPH *of the* ARTS: *Written by* Dr. Franklin, *January* 1, *on the Institution of the new Royal Academy of Arts by his Majesty.*

WHEN Discord late her baleful influence shed
O'er the fair realms of Science and of Art,
Neglected Genius bent his drooping head,
And pierc'd with anguish ev'ry tuneful heart;
Apollo wept the broken lyre,
Wept to behold the mournful choir
Of his lov'd Muses, now an exil'd train,
And in their seats to see Alecto reign.

When lo! Britannia to the throne
Of Goodness makes her sorrows known;
For never there did grief complain,
Or injur'd merit plead in vain.
The monarch heard her just request;
He saw, he felt, and he redress'd;
Quick with a master-hand he tunes the strings,
And harmony from discord springs.

Thus good by heav'n's command from evil flows;
From chaos, thus of old, creation rose;
When order with confusion join'd,
And jarring elements combin'd,
To grace with mutual strength the great design,
And speak the Architect Divine.

Whilst eastern tyrants in the trophy'd car,
Wave the red banner of destructive war,
In George's breast a nobler flame
Is kindled, and a fairer fame
Excites to cherish native worth,
To call the latent seeds of genius forth,
To bid discordant factions cease,
And cultivate the gentle arts of peace.
And lo! from this auspicious day,
The sun of science beams a purer ray;

Behold! a brighter train of years,
A new Augustan age appears:
The time, not distant far, shall come,
When England's tasteful youth no more
Shall wander to Italia's classic shore;
No more to foreign climes shall roam,
In search of models better found at home,

With

turn the disdain of the court to the citizens. Our new Vauxhall is the rendezvous of the most celebrated beauties and courtezans, and the prelude of the petites soupers and revels of the night. Six millions of livres are already subscribed towards building a Ranelagh-house. In fine, we want nothing but the immense fortunes of your gambling lords, and arrogant nabobs, to equal them in profusion, immorality, and debauchery.

I am,

Dear Madam,

Your constant admirer,

Count de Lauragais.

With rapture the prophetic muse
Her country's opening glory views;
Already sees, with wond'ring eyes,
Our Titians and our Guidos rise;
Sees new Palladios grace th' historic page,
And British Raphaels charm a future age.

Mean time, ye sons of art, your offerings bring,
To grace your patron and your king;
Bid sculpture grave his honour'd name
In marble, lasting as his fame:
Bid painting's magic pencil trace
The features of his darling race;
And as it flows through all the royal line,
Glow with superior warmth, and energy divine.
If tow'ring architecture still
Can boast her old creative skill,
Bid some majestic structure rise to view,
Worthy him, and worthy you;

Where art may join with nature and with sense,
Splendor with grace, with taste magnificence;
Where strength may be with elegance combin'd,
The perfect image of its master's mind.

And, Oh! if, with the tuneful throng,
The muse may dare to mix her humble song,
In your glad train permit her to appear;
Tho' poor, yet willing, and tho' rude, sincere;
To praise the sovereign whom her heart approves,
And pay this tribute to the arts she loves.

SONG: *Composed by Mr.* Hull, *and sung by Mr.* Vernon, *at the Feast of the Royal Academicians, January* 2, 1769.

LET science hail this happy year,
Let fame its rising glories sing,
When arts unwonted lustre wear,
And boast a patron in their king;
And here unrivall'd shall they reign,
For George protects the polish'd train.

To you, just ripen'd into birth,
He gives the fair, the great design;
'Tis yours, ye Sires of genuine worth,
To bid the future artists shine;
That arts unrivall'd long may reign,
Where George protects the polish'd train.

'Tis your's, O well selected band,
To watch where infant genius blows,
To rear the flow'r with fost'ring hand,
And ev'ry latent sweet disclose;
That arts unrival'd long may reign,
Where George protects the polish'd train.

No more to distant realms repair
For foreign aid, or borrow'd rule,
Beneath her monarch's gen'rous care,
Britannia founds a nobler school,
Where arts unrivall'd shall remain,
For George protects the polish'd train.

So shall her sons, in science bred,
Diffuse her arts from shore to shore,
And wide her growing genius spread,
As round the world her thunders roar;
For he who rules the subject main,
Great George, protects the polish'd train.

HYMN *to* HARMONY. *In the manner of* Swift's *Love-Song.*

DAUGHTER of heav'n! whose magic call
From nothing bade this wondrous All
In beauteous order rise!
Thou, who, at Nature's earliest birth,
Saw vernal fragrance clothe the earth,
And brighten all the skies.

Thee I invoke, whose potent sway
Hath bound the earth, the air, and sea,
In one eternal chain!
Come then, O come, celestial maid;
Be present to thy vot'ry's aid,
And harmonize the scene.

Ev'n as the sun incessant pours
On herbs, and trees, and fruits, and flowers,
His vivyfying ray;
So may thy hallow'd fire impart
Fresh joy and gladness to the heart,
Along the realms of day.

When Folly, with her hydra hand,
Extends her empire o'er the land,
And stalks with giant-stride—
O, prop fair Virtue's sinking cause,
Protect our rights, defend our laws,
And stem corruption's tide.

CATALOGUES OF PICTURES EXHIBITED AT THE ROOMS OF THE ROYAL ACADEMY*.

FIRST EXHIBITION, 1769.

Major rerum mihi nascitur ordo.—*Virg.*

John Bacon.—1. Portrait of His Majesty (a medallion). 2. Bacchanalians (a model).

John Baker, R.A.—3. A piece of Flowers. 4. Its companion.

George Barrett, R.A.—5. A view in Penton Lynn, on the river Liddle, running through Canonby, in the county of Dumfries, three miles south-east of the first turnpike, on the new road from Carlisle, through the Duke of Buccleugh's estate, to Edinburgh. 6. Part of Melross Abbey on the river Tweed, by moonlight, belonging to His Grace the Duke of Buccleugh.

Francesco Bartolozzi, R.A.—7. Cupid and Psyche (in crayons). 8. Clitia (a drawing), from a picture of Annibale Carracci.

Agostino Carlini, R.A.—9. A Model of an Equestrian Statue of the King.

Charles Catton, R.A.—10. Tigers reposing.

Mason Chamberlain, R.A.—11. Portrait of a Gentleman (half length). 12. Ditto (three quarters). 13. Ditto (ditto). 14. Ditto (ditto).

William Chambers, R.A. (Comptroller General of the Works to the King, Architect to the Queen and to Her Royal Highness the Princess Dowager of Wales, and Treasurer of the Royal Academy). 15. Elevation and Plan of a Hunting Casine, belonging to the Right Honourable the Earl of Charlemont, in Ireland. 16. Ceiling of Her Grace the Duchess of Buccleugh's Dressing-room in Grosvenor-square. 17. Ceiling of the Right Honourable the Countess Gower's Dressing-room at Whitehall. 18. Elevation of one of the Flanks of a Royal Palace.

J. Baptist Cipriani, R.A.—19. Cephalus and Procris. 20. The Annunciation.

Thomas Clark.—21. A Portrait (in oil).

Francis Cotes, R.A.—22. A Portrait of a Lady (whole length). 23. Ditto of a young Gentleman. 24. Ditto of a Lady (half length). 25. Ditto of a Gentleman. 26. Ditto of a Lady and Gentleman at Chess. 27. A Portrait (in crayons) of His Royal Highness the Duke of Gloucester. 28. A young Lady (in crayons) in the character of Hebe.

Samuel Cotes.—29. A Portrait (in miniature) of Mrs. Yates in the character of Electra.

* *Advertisement.*—As the present exhibition is a part of the Institution of an Academy supported by Royal munificence, the Public may naturally expect the liberty of being admitted without any expense.

The Academicians therefore think it necessary to declare, that this was very much their desire, but that they have not been able to suggest any other means than that of receiving money for admittances, to prevent the room from being filled by improper persons, to the entire exclusion of those for whom the exhibition is apparently intended.

Nathaniel Dance, R.A.—30. The King (whole length). 31. The Queen (ditto). 32. Ditto of a Gentleman (half length). 33. Ditto of a Bishop. 34. Ditto of a Gentleman (three quarters).

Thomas Gainsborough, R.A.—35. A Portrait of a Lady (whole length). 36. Ditto of a Gentleman. 37. A large Landscape. 38. A Boy's Head.

Edmund Garvy.—39. A View of Rome. 40. A Waterfall near Chamberi in Savoy. 41. A View from Piercefield, the Seat of Val. Morris, Esq. 42. Another View of the same place. 43. A View of Tinton Abbey in Wales (water-colours). 44. A Waterfall in the Alps (ditto).

S. H. Grimm.—45. The Death of Priam (a drawing). 46. The Feast of Centauro (ditto). 47. A Composition of different Antique Buildings taken from nature (a coloured drawing). 48. The Castle at Canterbury, with St. Mildred's Church (ditto).

John Gwynn, R.A.—49. An Architectonic Drawing, designed for the alteration of an old Room in Shropshire.

Francis Hayman, R.A.—Two Scenes in Don Quixote, viz.: 50. The Dispute with the Barber upon Mambrino's Helmet. 51. Meeting Cardenio in the Black Mountain.

Nathaniel Hone, R.A.—52. A small whole length. 53. A Portrait of a Clergyman (three quarters). 54. Ditto of a young Gentleman. 55. A Candle-light. 56. A Piping Boy. 57. A Portrait (in enamel).

William James.—The Remains of some ancient Egyptian Temples, as they are now standing in and about Thebes in Upper Egypt, viz.: 58. A side View of the Great Temple of Osiris at Carnack, to which there were avenues of Sphynxes half a mile in length, adorned with triumphal arches: on the right hand is a Portico of a Temple at Amara. 59. The Temple of Osmanduas at Luxor. 60. The Temple of Isis at the Isle Ell Hief, a little above the first Cataract of the Nile: on the right hand is a small Temple called the Temple of the Hawk, because Isis was there worshiped under that symbol.

Angelica Kauffman, R.A.—61. The Interview of Hector and Andromache. 62. Achilles discovered by Ulysses amongst the attendants of Deidamia. 63. Venus showing Æneas and Achates the way to Carthage. 64. Penelope taking down the Bow of Ulysses for the trial of her woers.

Elias Martin.—65. A View of Westminster Bridge, with the King of Denmark's Procession by Water, taken from Mr. Searl's Timber-yard. 66. A Landscape with Figures and Cattle. 67. A View in Sweden (a drawing). 68. A Watchman sleeping (ditto).

Jeremiah Meyer, R.A. (Painter in Enamel and Miniature to the King).—69. A Portrait (in enamel) of His Royal Highness the Prince of Wales. 70. A Portrait (in enamel) of His Royal Highness Prince Frederick Bishop of Osnaburg.

George Michael Moser, R.A. *Keeper* R.A.—An Impression of a Bas relief from a Chasing in Gold. 72. Ditto.

Mary Moser, R.A.—73. A Flower-piece (in oil). 74. Ditto (in water-colours).

F. Milner Newton, R.A. *Sec.* R.A.—75. A Portrait of a Lady.

Samuel Euclid Oliver.—76. A Portrait of a Nobleman (a model in wax).

William Pars.—77. An Arch at Mylassa, in Asia Minor. 78. A Ruin at Troas, in Asia Minor. 79. The Propylia, or Entrance of the Acropolis at Athens. 80. The Castalian Spring at Delphi. 81. A Temple in the Island Ægina. 82. The Cave of Archidamus near Athens. 83. Miletus with the Ferry over the Meander.

John Paxton.—84. A Portrait of a Gentleman (small whole length). 85. A Boy in the character of Cupid. 86. A Girl playing on a Sistrum.

Edward Penny, R.A. (Professor of Painting.)—87.

> "I saw a Smith stand with his hammer thus,
> The whilst his iron did on the anvil cool,
> With open mouth swallow a taylor's news."—*Shakespear's King John.*

Mat. William Peters.—88. A Portrait of a Lady (a drawing).

Sir Joshua Reynolds, P. R.A.—89. A Portrait of a Lady and her Son (whole lengths) in the character of Diana disarming Love. 90. A Portrait of a Lady in the character of Juno receiving the Cestus from Venus. 91. Portraits of two Ladies (half lengths). Et in Arcadio Ego. 92. Hope nursing Love.

John Richards, R.A.—93. A View of a Cascade at Hestercombe, in Somersetshire, the seat of C. W. Bamfylde, Esq. 94. A Landscape and Figures. 95. Ditto.

Michael Angelo Rooker.—96. A View of Liverpool (stained drawing). 97. A View of Liverpool across the river Mersey (ditto).

John Russell.—98. The Portraits of Micoc, and her son Footac, Esquimeaux Indians, brought over by Commodore Palliser.

Thomas Sandby, R.A. (Professor of Architecture).—99. A Design in Architecture. 100. Ditto.

Paul Sandby, R.A.—101. A View of Roch Abbey. 102. A Bonfire. 103. A View of the Old Abbey Gate at Reading. 104. A View of ditto.

J. Scouler.—105. Portrait of a Turk (in miniature).

Dominick Serres, R.A.—106. A View of the Gun Wharf at Portsmouth. 107. The Siege of Fort Royal at Martinique. 108. An English Man of War chasing a French Chebeck into a neutral port. 109. A Ship of the Line and a Frigate going upon a cruise in the Mediterranean, with a view of Gibraltar at a distance. 110. A View of a ruined Abbey by Moonlight.

James Tassie.—111. Two Portraits (models).

William Tompkins.—112. A View of Roehampton, the seat of the Earl of Besborough. 113. A View of Bolderwood Lodge, in the New Forest, Hampshire, belonging to the Earl of Delawar. 114. A View of Belvena, in the county of Bamffshire, the seat of the Earl of Fife.

Peter Toms, R.A.—115. An Allegorical Picture.

William Tyler, R.A.—116. (A marble bas relief), an Indian, representing North America offering the produce of that country to Britannia.

Samuel Wale, R.A. (Professor of Perspective).—117. Saint Austin preaching

Christianity to King Ethelbert and Queen Bertha, in the Island of Thanet (a sketch). 118. The Queen Dowager of King Edward in the Sanctuary, delivering up the Duke of York to the Cardinal Archbishop of Canterbury.

Thomas Watson.—119. A Drawing after a picture of Rembrant.

Benjamin West, R.A.—120. The departure of Regulus from Rome. 121. Venus lamenting the Death of Adonis.

Richard Wilson, R.A.—122. A Landscape. 123. Its Companion. 124. A Landscape.

Joseph Wilton, R.A.—125. A Marble Bust of a Lady.

Richard Yeo, R.A., (Chief Engraver of His Majesty's Mint).—126. A Cast in Plaster from a Seal engraved in Steel, for the Right Honourable the Marquis of Granby, Master General of His Majesty's Ordnance. 127. Three Impressions in Sealing-wax, viz.: the Heads of King George the Second, and Sir Isaac Newton, engraved on Cornelians, and a young Hercules on an Amethyst.

Francesco Zuccarelli, R.A.—128. A Landscape and Figures (half lengths). 129. Ditto (ditto).

Honorary Members.

130. Portrait of a Young Lady (in crayons), *by a Lady*. 131. A Landscape (a drawing), *by a Lady*. 132. The Falls of Niagara (a drawing), *by Captain Hamilton of the 15th Regiment*. 133. A View of Chiefden from the Meadows, *from Theodosius Forrest, Esq.* 134. Riding Gate, Canterbury, *by Captain Francis Grosse*. 135. Croydon Church, *by ditto*. 136. A Courier François, *by a young Gentleman*.

Second Exhibition, 1770.

Et vires acquirit eundo.—*Virg.*

John Bacon.—1. A Bas Relief of the Good Samaritan (a model).

John Baker, R.A.—2. A piece of Flowers.

Thomas Banks.—3. Æneas and Anchises escaping from Troy (a model). 4. The same subject in another point of time.

Christopher Barber.—5. A Portrait of a Lady (a miniature in oil). 6. Ditto, a Head (ditto).

George Barrett, R.A.—7. A View of His Grace the Duke of Buccleugh's Park, Dalkeith, with part of one of the wings of Dalkeith House. 8. A Bull. 9. A Study from Nature on the lake at Ullswater in Cumberland.

J. Barralet.—10. A Storm (a drawing). 11. A Sunset (ditto). 12. Ruins (ditto).

Francesco Bartolozzi, R.A.—13. A Print of the Head Piece to the Diploma. † 13. A Venus (a drawing).

Henry Benbridge.—14. A Portrait of a Gentleman (half length). 15. Ditto (ditto).

Dr Franklin

Jacob Bonneau.—16. St. John (a drawing).

Charles Brandoin.—17. A View taken from the corner of the Royal Hospital at Chelsea (a stained drawing).

William Brown.—18. A frame with impressions, viz.: No. 1. A Portrait. 2. Andromache with Hector's helmet. 3. Hercules after strangling the Nemean Lion. 4. The Goddess of Health making a sacrifice to Esculapius. 5. Portrait of a Horse.

Peter Brown.—19. An old Head from the life.

Edward Burch.—20. A young Hercules in wax (an Academy model). 21. The Three Graces, and four Academy Studies. 22. A Sulphur Cast, from a gem.

Thomas Callard.—23. A View of Bagnal Paper Mill, near Newbury. 24. A ditto near ditto.

E. Francis Calze.—25. A Portrait of a Gentleman (in crayons). 25. Ditto of a Lady (ditto).

P. C. Canot (Associate Engraver).—27. The Burning the Prudent, and Towing off the Bienfaisant in Louisborough Harbour, the 26th July 1758, engraved from a picture painted by Mr. Paton.

Agostino Carlini.—28. An Emblematical Figure, representing Maritime Power and Riches (a sketch in wax).

Adrien Carpentiers.—29. The Portrait of a Lady (three quarters).

Charles Catton, R.A.—30. A Lion and an Antelope. 31. A View of the Sandpits near Blackheath. 32. Ditto, its companion.

Mason Chamberlain, R.A.—33. A Portrait of a Gentleman (half length). 34. Ditto, ditto (kitcat). 35. Ditto of a Young Lady (ditto).

William Chambers, R.A., *Treasurer.*—36. Plan and Elevation of a Villa near London, for a person of distinction. 37. A Section of Earl Gower's Stair case at Whitehall. 38. A Ceiling at Woodburn Abbey. 39. Various Vases, &c. to be executed in or-moulu by Mr. Bolton for Their Majesties.

G. B. Cipriani, R.A.—40. The Rape of Dejanira. 41. The Design for the Head-piece of the Diploma given by His Majesty to the Academicians (a drawing).

Thomas Clarke.—42. Portrait of an Artist (half length).

John Clevely, Jun.—43. A View on the river Thames off Deptford (a drawing). 44. A Calm (ditto). 45. A Fresh Breeze, its companion (ditto).

Joseph Cole.—A piece of Flowers.

Richard Cosway.—47. A Portrait of an Officer (whole length). 48. A Portrait in the character of Minerva. 49. The Portraits of a Gentleman, his Wife, and Sister, in the character of Fortitude introducing Hope as the companion to Distress.

Francis Cotes, R.A.—50. A Portrait of a Lady (whole length). 51. Ditto of a Gentleman (ditto). 52. Ditto (ditto). 53. A Portrait of a Lady (half length). 54. Ditto (an oval). 55. Ditto (three quarters). 56. A Portrait of a Gentleman (ditto). 57. Ditto (ditto). 58. A Portrait of His

Royal Highness the Duke of Cumberland (in crayons). 59. A Portrait of a Lady (ditto). 60. Ditto (ditto).

Samuel Cotes.—61. Five Portraits (in miniature).

Robert Crone.—62. A Morning Scene (a landscape). 63. Ditto an Evening, its companion. 64. Two Landscapes (drawings).

Richard Crosse.—65. A Portrait (in miniature) of a Lady playing on the Guitar.

Nathaniel Dance, R.A.—66. A Portrait of a Lady in the character of Flora, (whole length). 67. Ditto of a Gentleman (three quarters). 68. The Interview between Helen and Paris, after his combat with Menelaus, as described in the Iliad. 69. A Conversation.

George Dance, R.A.—70. A Section of a Royal Gallery for Sculpture. 71. Plan of ditto.

William Don.—72. A Design for the front to Cork Hill, of the Royal Exchange at Dublin. 73. Another for the front to Parliament-street.

Bernard Downes.—74. A Portrait of a Lady (kitcat).

John Downman.—75. A Portrait of a Lady at work (kitcat).

William Dufour.—76. Flowers (a model).

John Eckstein.—77. A Family Piece in coloured wax (models). 78. Three Portraits in ditto (ditto). 79. A Landscape with Figures in ditto (ditto).

John Flaxman.—80. Portrait of a Gentleman (a model). 81. Ditto (ditto in wax). 82. A Figure of Neptune (ditto).

Thomas Gainsborough, R.A.—83. Portraits of a Lady and Child (whole lengths). 84. A ditto of a Gentleman (ditto). 85. Ditto of a young Gentleman (ditto). 86. Ditto of a Gentleman (three quarters). 87. Ditto (ditto). 88. A Landscape and Figures. 89. A Book of Drawings.

Edmund Garvey.—90. A South-west View of Oxford. 91. A View from the ground Chartreuse in Dauphiné. 92. A Ditto near Rivoli in the Alps (half length). 93. A Ditto near St. Michael's in ditto (kitcat).

Charles Grignion.—94. A Head (in oil).

S. H. Grimm.—95. The Representation of a Fair in Switzerland, with the Punishment of a Thief.

John Gwynn, R.A.—96. A Plan, Elevation, and Section of the Bridge to be built over the Severn at Worcester.

Gawin Hamilton.—97. The Heralds leading Briseis from the Tent of Achilles by the Order of Agamemnon. (Iliad, Book I.) 98. Agrippina weeping over the ashes of Germanicus.

Francis Hayman, R.A.—99. The Prodigal Son. 100. The Raising of Lazarus.

John Hay.—101. A Portrait of a Gentleman (three quarters). 102. Ditto (ditto). 103. Ditto of a Lady in miniature (ditto).

William Hoare, R.A.—104. The Portraits of two Children (in crayons). 105. A Portrait of a young Midshipman (whole length). 106. A View in the Gardens of Henry Hoare, Esq., at Stourhead, Wilts.

Robert Home.—107. A Portrait of a Young Lady (three quarters).

Nathaniel Hone, R.A.—108. Two Gentlemen in Masquerade. 109. A Portrait of the late Tripoli Ambassador.

George James.—110. A Portrait of a Lady and her two Sons (whole lengths). 111. Ditto of a Young Gentleman (ditto). 112. Ditto of a Gentleman (three quarters).

William James.—113. The Palace of Memnon at Medinet Habu, near Thebes, in the Upper Egypt. On the left hand is a Temple at Debonde, above the First Cataract of the Nile. 114. The Temple of Cous where the ancient Egyptians kept and worshiped their sacred Crocodiles. On the right hand is a small Temple at Elephantine, where they worshiped a Serpent called Knuphis.

William Jones.—115. Fruit, with a Monkey.

Angelica Kauffman, R.A.—116. Vortigern, King of Britain, enamoured with Rowena, at the Banquet of Hengist, the Saxon General. 117. Hector upbraiding Paris for his Retreat from Battle. 118. Cleopatra adorning the Tomb of Mark Antony. 119. Samma the Demoniac weeping over the ashes of his youngest son Benoni, whom he had killed in his frenzy, and St. John with the other Son, lamenting his distress. (Klopstock's Messiah, Eng. Transl. p. 50.)

John Kitchingman.—120. Mr. Powell in the Character of Cyrus (in miniature). 121. Mrs. Yates in the Character of Jane Shore (ditto).

Mauritius Lowe.—122. A Portrait (kitcat).

Innocenzo Maraino.—123. Two Designs for the Ceiling and Sides of a Saloon.

Elias Martin.—124. A Picture of the Royal Plaster Academy. 125. A View of Hanover-square. 126. A Sea-port. 127. A Ruin.

Jeremiah Meyer, R.A.—128. Two Portraits of Their Majesties (in enamel). 129. A Portrait of a Lady (in water-colours).

G. Michael Moser, R.A.—130. Three Models for the Premium Medals given annually to the Students:—I. The Reverse of the Silver Medal. II. The Reverse of the Gold Medal.

Mary Moser, R.A.—131. A piece of Flowers (in oil). 132. Ditto (in water-colours).

George Mullins.—133. A View from the Gothic Temple at Morina, the Seat of the Right Honourable the Earl of Charlemont, in Ireland, in which is introduced the Story of Diana and Acteon. 134. Three small Portrait Heads (in oil).

F. Milner Newton, R.A. *Sec.* R.A.—135. A Portrait of a Lady (half length). 136. Ditto of a Child.

John Parker.—137. A Landscape.

William Pars.—138. A View of the Great Temple of Minerva, built by Pericles, in the Citadel at Athens.

John Paxton.—139. A Portrait of a Gentleman (small whole length). 140. Ditto (ditto). 141. Ditto kitcat (ditto).

Edward Penny, R.A. (Professor of Painting).—142. Imogen discovered in the Cave. (Cymbeline, act 3.)

Mat. William Peters.—143. A Girl making Lace.

Biagio Rebecca.—144. A Tablet (a chiaro oscuro).

Sir Joshua Reynolds, P.R.A.—145. The Portraits of two Gentlemen (whole lengths). 146. Ditto of a Lady and Child (ditto). 147. A Portrait of a Child (whole length). 148. Ditto (half length). 149. The Children in the Wood. 150. A Portrait of a Gentleman (three quarters). 151. Ditto (ditto). 152. Ditto (ditto).

John Richards, R.A.—153. A Landscape and Figures. 154. A piece of Ruins. 155. A View of Oakhampton Castle in Devonshire.

Michael Angelo Rooker.—156. A View of Buildwas Priory in the county of Salop.

Joseph Rose.—157. A Bas-relief (a model).

John Russell.—158. A Portrait of a Lady (in crayons). 159. Ditto of a Gentleman (in oil), kitcat. 160. Ditto (small).

Thomas Sandby, R.A. (Professor of Architecture).—161. Elevation of a Country Seat, for a person of distinction.

Paul Sandby, R.A.—162. View near Blackheath. 163. Ditto of Charlton in Kent. 164. Ditto.

James Scouler.—165. A Portrait of a Lady (in miniature). 166. Ditto of a Gentleman (ditto).

Dominick Serres, R.A.—167. The Burning of the Town of Baseterre in the Island of Guadalope. 168. A View of the Cape of Good Hope, with a British Squadron returning from the East Indies. 169. A View of Gibraltar. 170. An Engagement by Moonlight. 171. A Sea-port. 172. A View of Hurst Castle in Hampshire.

Francis Smith.—173. A View of the Sea-port of Naples, with a small part of the Town, taken from the Strada Nova. 174. A View of an old Temple near Naples. 175. A View of Constantinople, representing the Grand Seignor's Seraglio, with a great part of the City in Europe, the Town of Scudari, with its distances in Asia, and part of the Suburbs of Galata and Pera in the fore-ground: taken on the spot in 1764.

Edward Stevens.—176. Plans of the Basement Story and Principal Floor, designed for the Royal Exchange in the City of Dublin. 177. Elevation of the principal or North Front of ditto, situated to form a termination to Parliament-street. 178. Elevation of the West Front, to face Castle-street. 179. Plan and Elevation for a Colonnade Bridge, in the manner of the Arcade Bridge, on the River Nadir, in the Earl of Pembroke's Gardens at Wilton. 180. An Elevation for a Hunting Villa, designed for a particular situation near the Forest of Needwood in Staffordshire.

James Tassie.—181. Two Models in Paste. 182. Ditto.

Robert Terry.—183. Two small Landscapes. 184. Two Ditto.

William Tompkins.—185. View of Cullen in Bamffshire, the Seat of the Earl of Finlater. 186. View of Mount Edgecumbe, taken from the west end of the new Rope-house, Plymouth Dock. 187. View of Plymouth Sound, taken from the same place. 188. Dead Game.

Peter Toms, R.A.—189. A Portrait (half length).

William Tyler, R.A.—190. A Bust of a Clergyman (a model).

Lewis Vaslet, of York.—191. A Portrait of a Lady and Child (in miniature). 192. Ditto of a Lady (ditto). 193. Ditto of an old Man (ditto).

Victor Vispre.—194. A piece of Fruit (painted in oil upon glass). 195. Ditto, its companion (ditto).

Samuel Wale, R.A. (Professor of Perspective).—196. The Resurrection, a design for an Altar-piece for a Gothic chapel (a washed drawing).

Benjamin West, R.A.—197. Leonidas and Cleombrotus. 198. A Portrait of a Mother and Child.

William Williams.—199. A Landscape (an autumnal evening) with Figures: the hint taken from the Spectator, No. 425.

Richard Wilson, R.A.—200. A Landscape, with Historical Figures. 201. Cicero and his two Friends Atticus and Quintus at his Villa at Arpinum. (Vide *Cic. de Leg.* lib. ii. p. 74.) 202. A View three miles from Rome. 203. A View on Hounslow Heath.

Joseph Wilton, R.A.—204. A Bust of a Gentleman (a model).

Peter Wingfield.—205. A Miniature of a Lady.

R. Bateman Wray.—206. Two Impressions in Wax.

James Wyatt.—207. Front of the Pantheon in Oxford Road. 208. Longitudinal Section of ditto. 209. Front View of one of the Angular Piers in ditto.

Richard Yeo, R.A.—210. A Proof in Gold of a Die for a Five-guinea piece.

Johan Zoffanij, R.A.—211. The Royal Family. 212. The last Scene of the 2nd Act in the Alchymist. 213. A Portrait of a Young Gentleman (small whole length).

Francesco Zuccarelli, R.A.—214. St. John preaching in the Wilderness. 215. A Holy Family.

Anthony Zucchi.—216. Ruins of a Monument at Sibaris, and Plato bewailing the destruction of so magnificent a building. 217. The Wise Men's Offering.

Honorary Members.

218. A Portrait of an Officer (in crayons), *by a Lady.* 219. A Tulip (in needle-work), *by ditto.* 220. A View of Dover Castle and part of the Town, *by G. Keate, Esq.* 221. A small Landscape, *by Miss Blakesley.* 222. Ditto, its companion, *by ditto.* 223. A Landscape (a drawing), *by a Lady.* 224. A Landscape (a drawing), taken from Nature, *by ditto.* 225. A Landscape (a drawing), *by G. Crawford, Esq.* 226. Ditto (in oil, ditto), *by ditto.* 227. A View of Christchurch, Canterbury, *by Captain F. Grosse.* 228. Ditto of Newark Priory near Ripley, Surrey, *by ditto.* 229. A View from the Terrace of York Buildings, *by Thomas Forrest, Esq.* 230. A Moss Rose and a Butterfly (in water-colours), *by Mrs. Cawley.* 231. La Cuisine de la Poste, *by a Gentleman.* 232. A Heron and a Dog (in needle-work), *by a Lady.* 233. A View in the Isle of Wight, *by a Gentleman.* 234. A Head (in needle-work), *by a Lady.*

Omitted.

Charles Catton, R.A.—235. Swans.

C. B. Cipriani, R.A.—236. The Fall of the Giants (a drawing).

Thomas Clarke.—237. A Portrait.

Paul Sandby, R.A.—238. Morning (water-colours). 239. Noon (ditto). 240. Evening (ditto). 241. Night (ditto).

Francis Zuccarelli, R.A.—242. A Landscape and Figures. 243. Ditto. 244. Ditto.

Mr. Chitqua.—245. A Portrait of a Gentleman (a model).

THIRD EXHIBITION, 1771.

Sum ex iis, qui mirer antiquos; non tamen, ut quidam, temporum nostrorum ingenia despicio. Neque enim quasi lassa et effœta natura, ut nihil jam laudabile pariat.—*Plin. Jun.* lib. vi. epist. 21.

—— *Allen.*—1. Pompey the Great, after his defeat, is accosted by Cratippus, who comforts him. 2. Cleopatra weeping over the ashes of Marc Antony.

John Bacon (Associate).—3. A Statue of Mars (a cast from an original model).

John Baker, R.A.—4. A Flower Piece.

Thomas Banks.—5. A Cherub decorating an Urn (a model). 6. A Head of a late Model to the Royal Academy (a drawing).

Christopher Barber.—7. A Portrait of a Gentleman (half length). 8. Ditto of a Lady (a miniature in oil).

James Barralet.—9. The Death of Agendecca, taken from the Third Book of Fingal. 10. The Death of Fainasolis, from ditto.

George Barret, R.A.—11. A View in the Duke of Buccleugh's Park at Dalkeith in Scotland.

James Barry.—12. Adam and Eve.

Francesco Bartolozzi, R.A.—13. Venus embracing Cupid (in crayons).

Charles Brandoin.—14. A Landscape (in water-colours).

C. Brown.—15. A Head of Achilles (a gem).

Peter Brown.—16. A Sunset, with Mare and Foals.

William Brown.—17. A Frame with Impressions, viz.: I. Jupiter and Leda. II. Hercules Farnese. III. A Head of Diana. IV. A Design for a Coat of Arms. V. Venus and Cupid (a gem). VI. A Figure of Neptune (ditto).

John Brown (Associate Engraver).—18. An Etching of Philip baptizing the Eunuch, after Both.

Edward Burch (Associate).—19. Neptune (a proof of a gem, cut in intaglio). 20. A Portrait (modelled in wax).

145 Exhibition of the Royal Academy, 1771, by R. Earlom, *scarce* 1771 - 10.09. 1

Thomas Callard.—21. A View taken on the road between Limbourgh and the German Spa.

Edward Francis Calze.—22. A Portrait of a Lady (in crayons). 23. Ditto of a Gentleman (ditto). 24. Ditto (ditto).

Peter Charles Canot (Associate Engraver).—25. A Landscape, from Berghem (proof print). 26. A Sun-rising, from Claude Loraine (ditto).

Agostino Carlini, R.A.—27. A Model.

Charles Catton, R.A.—28. The filling up of Rosamond's Pond in St. James's Park.

John Cerveng.—29. A Landscape, a study from Nature.

Thomas Chambars (Associate Engraver).—30. The Martyrdom of St. Dorothy.

Mason Chamberlin, R.A.—31. The Portraits of Their Royal Highnesses Prince Edward and Princess Augusta (whole lengths). 32. A Portrait of a Gentleman (half length). Ditto of a young Lady (three quarters). 34. Ditto of a Gentleman (ditto).

William Chambers (Knight of the Polar Star), R.A.—35. A Chapel. 36. A Garden Gate. 37. A Monument in a Garden. 38. Plans of the above Buildings.

J. B. Cipriani, R.A.—39. The Muses. 40. Four Drawings.

John Clevely, Jun.—41. A View of a Ship-yard on the River Thames (a drawing). 42. A Yacht going to Holland, with a View of Helvoet Sluice (ditto).

Joseph Cole.—43. A piece of Flowers.

Richard Cosway (Associate).—44. A Lady and her Daughters, in the characters of Virtue and Beauty, directed by Wisdom to sacrifice at the Altar of Diana. 45. A Portrait of an Armenian. 46. Venus and Cupid (a study). 47. A Portrait of a Gentleman (in miniature).

Samuel Cotes.—48. Three Ladies (miniatures).

Robert Crone.—49. A Landscape. 50. Ditto, its companion. 51. Two Drawings.

Richard Crosse.—52. Three Miniatures.

Nicholas Thomas Dall.—53. A Landscape and Figures.

Nathaniel Dance, R.A.—54. Mr. Garrick in the Character of King Richard the Third, act v. (whole length). 55. A Portrait of a Gentlemen (ditto). 56. Ditto of a Lady and Children (ditto). 57. A Portrait of a Gentleman (half length). 58. Ditto of an Old Man (ditto). 59. Ditto of a Gentleman (three quarters).

George Dance, R.A.—60. The Garden-front of a House for a Gentleman in the Country.

Robert Davy.—A Portrait of a Gentleman (three quarters).

Solomon Delane.—63. A large Landscape. 64. Ditto.

Mrs. Denham.—65. A Portrait of a Young Lady (in miniature). 65. Ditto of General Paoli.

Nathan Downer.—66. A Portrait of a Turkish Jew.

Bernard Downes.—67. A Portrait of a Gentleman (three quarters).

Edward Edwards.—68. The Angel appearing to Hagar and Ishmael. 69. A Portrait.

John Flaxman.—70. Four Portraits (models in wax).

John Foldsone.—71. Portraits of a Gentleman and his two Children. 72. Ditto of two Children.

James Forrester.—73. A large Landscape.

Thomas Gainsborough, R.A.—74. Portraits of a Lady and Child (whole length). 75. A Portrait of a Lady in a Fancied Dress (ditto). 76. Ditto of a Nobleman with a Horse (ditto). 77. Ditto of a Gentleman (ditto). 78. Ditto of Captain Wade, Master of the Ceremonies at Bath (ditto). 79. A Landscape and Figures. 80. Ditto.

Daniel Gardner.—81. A Portrait of an Old Man (a drawing).

Edmund Garvey (Associate).—82. A View near Rome. 83. Ditto of a Gentleman's Seat. 84. Ditto of the Lake Albano, Morning. 85. Its companion, Evening. 86. The overflowing of an old Mill. 87. Its companion. 88. A View of a Gentleman's Seat and part of a Town.

Charles Grignion.—89. A Portrait (in oil).

S. H. Grim.—90. Falstaff recruiting. (Hen. IV. act iii. scene 5) (a stained drawing).

John Gwynn, R.A.—91. A Design to make Whitehall a part of the British Museum, by the addition of a centre Piece opposite the Horse Guards.

Francis Hayman, R.A.—92. Christ and the Two Disciples at Emaus.

Thomas Hickey.—93. A Head of a Clergyman.

William Hoare, R.A.—94. A Portrait of a Lady and a Boy (whole lengths).

Richard Holland.—95. Elevation of a Design for a Villa.

Robert Home.—96. The Portraits of two Brothers (half length). 97. A Portrait of a Young Gentleman (three quarters).

Nathaniel Hone, R.A.—98. A Portrait of a Young Gentleman (whole length). 99. David, when a Shepherd, returning after having delivered his Lamb from the Lion (a kitcat). 100. A Lady in the character of Calista in the Fair Penitent. (Act v. scene 1.) (three quarters). 101. A Portrait of a Lady in her fourscoreth year (ditto). 102. Ditto of a Student, with a Plaster of Paris Head in his hand (ditto). 103. Ditto of a Boy composing a Garland. 104. Ditto with a Portfolio. 105. Ditto of a Girl with a Dog. 106. Ditto of a Lady (in enamel) for a ring.

James Gabriel Huquier.—107. A Portrait of Himself (in crayons).

William James.—108. A View of Westminster, from the Adelphi-buildings, in Durham-yard. 109. A View of Blackfriars Bridge from Somerset-house Gardens.

George James (Associate).—110. Cupid stung by a Bee (three quarters). 111. A Portrait of a Young Gentleman (ditto). 112. Ditto (ditto).

Angelica Hauffman, R.A.—113. The Interview of King Edward with Elfrida after her marriage with Athelwold. 114. Acontio and Adippe, taken from

Ovid, Epist. 19. 115. The Return of Telemachus (Odyssey, Book 17). 116. Erminia finds Tancred wounded, and assists in his relief. (Tasso, Canto 19.) 117. The Portrait of a Lady and Child (three quarters). 118. Ditto of an Artist (kitcat).

John Joseph Kauffman.—119. Moses presented to Pharaoh.

Daniel Keefe.—120. Two Miniatures.

John Kent.—121. A View of the Town of Corté in Corsica, formerly the residence of General Paoli, taken on the spot. 122. A View of the modern City of Girgenti in Sicily, and of the Ruins of the Temple of Concord, about two miles distance from it.

John Kitchingman.—123. A Portrait of a Young Gentleman (miniature). 124. Ditto of a Lady, half length (ditto).

J. Leroux.—125. A View of part of the Polygon, now building at Southampton.

Thomas Leverton.—126. A Design of Woodford Hall, the seat of William Hunt, Esq., now building in Essex.

Elias Martin (Associate)—127. A View of the King's Palace in Stockholm. 128. A Landscape. 129. Ditto. 130. Ditto, the Nurse.

Jeremiah Meyer, R.A.—131. A Portrait (in enamel).

Henry Morland.—132. A Portrait of a Lady (in crayons).

Mary Moser, R.A.—133. A Flower Piece.

George Mullins.—134. A Landscape, Figures, and Cattle, with a Water-fall. 135. Ditto, with a Merry-making. 136. Two Drawings.

F. Milner Newton, R.A. *Secretary* R.A.—137. A Portrait of a Clergyman (three quarters). 138. Ditto of an Officer (ditto).

Joseph Nollekens.—139. A Bust of a Nobleman (in marble). 140. A Model of Bacchus. 141. Ditto Pœtus and Arria (a group).

John Parker.—142. A Landscape.

William Pars (Associate).—143. A View of the Mountains near Chamouny in Savoy, with the Source of the river Arbeiron. 144. Ditto of the Valley of Ice, near Chamouny. 145. Ditto of the Glaciere on the mountain Furco, in Switzerland, with the Source of the Rhone. 146. Ditto of part of the Glaciere of Grindelwald, in the Canton of Berne. 147. Ditto of Devil's Bridge, over the Rheuss, in the Canton of Uri. 148. Ditto of the entrance of the Lake, and part of the Town of Lucerne. 149. Ditto of Lauffenbourgh, one of the Forest Towns on the Rhine. 150. Ditto of a Roman Monument at Igel, near the Moselle in the Duchy of Luxembourgh. 151. A Portrait of a Gentleman (three quarters).

Edward Penny (Professor of Painting).—152. A Portrait.

Matthew William Peters.—153. A Portrait of a Gentleman (half length).

Simon Francis Ravenet (Associate Engraver).—154. A Proof Print of an Academy.

Biagio Rebecca.—155. Hagar and Ishmael.

Sir Joshua Reynolds, P. R.A.—156. Venus chiding Cupid for learning

to cast Accompts. 157. A Nymph and Bacchus. 158. A Girl reading. 159. An Old Man (half length). 160. Portrait of a Gentleman (three quarters). 161. Ditto of a Lady (ditto).

John Richards, R.A.—162. A View in St. James's Park before the alteration.

Andrea Rocca.—163. A Portrait of a Gentleman (in crayons). 164. Ditto (ditto). 165. A Philosopher (ditto).

Michael Angelo Rooker (Associate).—166. A View of Merton College in Oxford (kitcat). 167. Lilishall Abbey, in the county of Salop (ditto). 168. Part of Wenlock Abbey (ditto).

Joseph Rose, Jun.—169. A Sacrifice to Hymen (a model).

John Russell.—170. Portrait of a Child with a Dog. 171. Ditto of a Lady (in crayons).

Thomas Sandby, R.A. (Professor of Architecture).—172. A View from the Arcade in Covent Garden.

Paul Sandby, R.A.—173. A View of Bridgnorth (water-colours). 174. Ditto of Bothwell Castle, in Clydesdale (ditto). 175. A Storm from The Winter's Tale (ditto). 176. Ditto Subsiding (ditto).

John Sanders.—177. A Portrait of a Young Lady (three quarters). 178. A Philosopher.

Samuel Scott.—179. A View of the Tower of London, supposed on His Majesty's Birth-day.

James Scouler.—180. A Portrait of a Gentleman (in miniature).

Dominick Serres, R.A.—181. A Fleet sailing out of the Downs, with the story of Black-eyed Susan. 182. The Royal George returning from the Bay. 183. A Sea Engagement by Moonlight. 184. A View on the river Ex near Powderham Castle, in Devonshire. 185. Ditto.

Charles Sherriff.—186. A Portrait of Himself (in crayons).

Edward Stevens (Associate).—187. Elevation of the principal front of Doveridge Hall, the Seat of the Right Hon. Sir Henry Cavendish, Bart., began Anno 1769. 188. A Casine or Shooting-lodge. 189. Ditto. 190. Ground Plan of the (Roman Villa) Laurentinum of Pliny the Consul, as described in his Epistle to his friend Gallus. (Lib. ii. Ep. 17.) 191. Elevation of the Principal or Front Entrance to ditto.

James Tassie.—192. A Portrait of a Gentleman (a model in paste). 193. Ditto (ditto).

Richard Taylor.—194. A View in Basinghall-street (a drawing).

William Tompkins.—195. Two Views in Cornwall. 196. Dead Game, with a Newfoundland Dog. 197. A View of Haswell Park, looking towards Bridgewater, Somersetshire; the Seat of Sir Charles Hymes Tynte, Bart. 198. Ditto in the Grove of ditto.

Peter Toms, R.A.—199. The Burdock, and other Wild Plants (a specimen of a work to be published).

William Tyler, R.A.—200. A Bust of a Gentleman (a model).

Benjamin Vandergucht.—201. A Portrait of a Child playing on the Guitar (at whole length).

Lewis Vaslet.—202. A Portrait of an Officer (in miniature).

Victor Vispre.—203. A Fruit Piece (painted in oil upon glass). 204. Ditto (ditto). 205. Ditto (ditto). 206. Ditto (ditto).

Giovanni Vitalba.—207. A Landscape (a drawing).

Samuel Wall, R.A. (Professor of Perspective).—208. King Alfred making a Code of Laws, dividing the Kingdom into Counties, and encouraging the Arts and Sciences (a stained drawing).

Benjamin West, R.A.—209. Hannibal brought when nine years old by his father Hamilchar to the Altar of Jupiter, where he swears eternal enmity to the Romans. 210. The Death of General Wolfe. 211. The Compassion of Pharaoh's Daughter for the Infant Moses. 212. Hector taking leave of Andromache. 213. The Continence of Scipio, its companion. 214. The Death of Procris. 215. The Prodigal Son received by his Father. 216. Tobias curing his Father's Blindness, its companion. 217. A Mother and a Child.

George Willison.—218. A Portrait of a Nobleman in his Coronation Robes (whole length). 219. The Portraits of a Lady and her three Children, with a Bust of their deceased Father (ditto). 220. A Portrait of a Young Gentleman (three quarters).

Richard Wilson, R.A.—221. A View near Winstay, the Seat of Sir Watkins W.Wynn, Bart. 222. Ditto of Crow Castle, near Llangollen in Denbighshire. 223. Ditto of Houghton, the Seat of the late Marquis of Tavisock, Bedfordshire.

Joseph Wilton, R.A.—224. A Bust of a Gentleman (in marble).

William Woodward.—225. A Portrait (in miniature).

Robert Bateman Wray.—226. Laocoon (an impression of a gem).

James Wyatt (Associate).—227. A Ceiling, executed for Asheton Curzon, Esq. at Hagley in Staffordshire. 228. Elevation of a House, intended for a Nobleman, in Sussex.

John Yenn.—229. Plan and Elevation of a Garden Pavilion.

Johan Zofanij, R.A.—230. His Majesty (half length). 231. A Portrait of a Young Gentleman (whole length). 232. A Beggar's Family.

Francesco Zuccarelli, R.A.—233. A Holy Family.

Antonio Zucchi (Associate).—234. A Ruin of an ancient Monument, with Figures dancing.

Honorary Members.

235. A View of Ivybridge, in Devonshire, *by Copp. Warre Bampfylde, Esq.* 236. Ditto of Exmouth, *by ditto.* 237. Ditto of Holywell, in North Wales, *by Captain F. Grosse.* 238. A Snow Piece from fancy, *by ditto.* 239. A Landscape (a stained drawing), *by Theo. Forrest, Esq.* 240. A View of part of the Town of Southampton, *by Mr. E. Eyre, Jun.* 241. A Fruit Piece, *by Mr. Hayward.* 242. Flowers (from Nature), *by a young Lady.* 243. Portrait of a Young Gentleman (in crayons), *by the Hon. Miss S. Keek.* 244. A Portrait (in oil), *by Lady Littleton.* 245. A View of the Pont Neuf at Paris, *by a Gentleman.* 246. A View of the Port of Antwerp, *by Geo. Keate, Esq., the figures by S. H. Grim.* 247. Ditto of the Capuchin's

Convent at ditto, *by ditto.* 248. A View of a Passage through a rock in the Pyrenees, supposed to have been cut by Hannibal, and called by the inhabitants Hannibal's Gap (stained drawings), *by a Gentleman.* 249. A Portrait of a Cork-tree growing in the neighbourhood of the above View, *by ditto.* 250. A Landscape, *by Miss Ford.* 251. A Flower Piece of Wild Plants, collected in America, *by Capt. Davies, of the Royal Regiment of Artillery.* 252. Ditto of the Horn Plant of Detroit, with a large Moth, *by ditto.* 253. Ditto of the Creeping Cereus with a Fly, *by ditto.* 254. Flowers, *by a young Lady.* 255. Two Children, *by a Lady.* 256. A Girl sitting on a Rock, *by ditto.*

Omitted.

257. Two Views of Mr. Garrick's Seat at Hampton, *by Mr. J. Barralet.* 258. A View of part of Limbourgh Castle, *by Mr. T. Callard.* 259. The Portraits of two young Gentlemen, *by Mr. N. Downer.* 260. The Portrait of a Gentleman (half length), *by Mr. J. Hay, Leicester-street, Leicester-fields.* 261. A Portrait, *by Mr. R. Hurlston, Cary-street.* 262. A Landscape, *by Mr. W. Jackson, at Exeter.* 263. Ditto, its companion, *by ditto.* 264. A Bunch of Grapes, *by Mr. W. Jones, at Bath.* 265. A Landscape and Figures, *by Mr. G. Mullins.* 266. Ditto, *by ditto.* 267. Ditto, *by ditto.* 268. A Landscape, *by Mr. J. Parker.* 269. A Portrait of a Clergyman (small whole length), *by Mr. J. Russell.* 270. Ditto of a young Gentleman, *by ditto.* 271. A View of Blackfriars Bridge, from the Earl of Fife's garden at Whitehall, *by Mr. W. Tompkins.* 272. A Portrait in the character of Merlin, *by Mr. B. Vandergucht.*

[To be continued.]

CATALOGUES OF PICTURES EXHIBITED AT THE ROOMS OF THE ROYAL ACADEMY.

[Continued from p. 324.]

Fourth Exhibition, 1772.

Ad Picturam probandam adhibentur etiam inscii faciendi cum aliqua sollertia judicandi.—*Tullius de Oratore.*

Richard Atkinson.—1. A Landscape and Figures.

John Bacon (Associate).—2. A Model of a Child.

Thomas Banks.—3. Mercury, Argus, and Io (a model).

Christopher Barber.—4. A Conversation (a miniature). 5. A Landscape.

James Barralet.—6. A Whole Length of a Gentleman (a drawing). 7. Alexander and Diogenes (ditto). 8. Telemachus and Calypso (ditto).

George Barret, R.A.—9. A View of a Gentleman's Park, taken from the Mansion-house. 10. Its Companion: a View of the Mansion-house, part of the Park, &c. from the opposite banks of the Lake. 11. A Study from Nature, in the Mountains of Keswick, Cumberland.

James Barry.—12. Venus rising from the Sea. (Vide Lucretius, Book I.; and Homer's Hymn to Venus.) 13. Medea making her Lamentation after the Death of her Children. 14. The Education of Achilles.

Francesco Bartolozzi, R.A.—15. A Head of a Madonna (a drawing).

E. Belk.—16. Elevation and Plan for a Temple in a Garden.

John Blackburne.—17. The Triumph of Mercenary Love. 18. The Portraits of Two Children.

Anna Blackesly.—19. Portrait of a Gentleman.

John Bogle.—20. A Portrait of Himself (in miniature). 21. Ditto of a Gentleman (ditto).

Jacob Bonneau.—22. A View from Nature (a drawing).

Josiah Boydell.—23. Portrait of a Gentleman (half length). 24. Ditto of a Young Gentleman (small whole length).

Charles Brandoin.—25. The Ruins of a Triumphal Arch (in water-colours).

Richard Brompton, Pro. Rom. Ac.—26. His Royal Highness the Prince of Wales in the Installation Robes of the Most Noble Order of the Garter (whole length). 27. His Royal Highness Prince Frederick, Bishop of Osnaburg, in the Installation Robes of the Most Honourable Order of the Bath (ditto).

Charles Brown.—28. A Head of Milo.

Peter Brown.—29. The Holy Family (a miniature).

William Brown.—30. A Frame with Impressions, viz.: I. The Tragic Muse.

II. Salmacis and Hermaphroditus. III. Portrait of a Lady. IV. Ditto of a Gentleman. V. The Rape of Proserpine.

John Brown (Associate Engraver).—31. An Etching of Corte in Corsica, formerly the residence of General Paoli, after a Drawing of Mr. John Kent.

Edward Burch, R.A.—32. An Academy Model, representing our Saviour taken down from the Cross. 33. Ditto, representing the River Tiber. 34. Another River-God. 35. Sulphur Casts from Gems, viz.: I. A Head of Michael Angelo, from a bust. II. A Figure of Hebe. III. A Head of Ceres. IV. A Bull.

E. F. Calze.—36. Portrait of a Gentleman (in crayons).

Agostino Carlini, R.A.—37. A Model.

Adrian Carpentiers.—38. A Portrait of a Gentleman and his Son.

Charles Catton, R.A.—39. A Portrait of a Boy and a Dog. 40. Ditto of a Dog. 41. An Old Man's Head. 42. Ditto. 43. A Drawing (in chalks).

John Cerveng.—44. An Officer on Horseback.

Mason Chamberlain, R.A.—45. A Portrait of a Lady (whole length). 46. Ditto of a Young Gentleman (ditto).

Sir William Chambers, R.A.—47. A Temple of a Garden in Ireland.

J. B. Cipriani, R.A.—48. Marsias and Apollo.

C. Clerisseau.—49. A Bath, composed after the manner of the Ancients. 50. A Sepulchral Chamber, ditto. 51. A View of the Forum of Nerva at Rome. 52. A Ruin of a Triumphal Arch (a composition).

Joseph Cole.—53. A Piece of Flowers.

Samuel Coles.—54. Portrait of a Lady (in miniature). 55. Ditto of an Old Man.

Richard Cosway, R.A.—56. Rinaldo and Armida, from Tasso. 57. A Miniature in the Character of Cupid.

Alexander Cozens.—58. A Piece of Ground with a Figure (in chiaro-obscuro).

Robert Crone.—59. A Landscape. 60. Ditto, its companion. 61. Two Drawings.

Richard Crosse.—62. Portrait of a Lady (in miniature).

Nathaniel Dance, R.A.—63. A Portrait of a Nobleman (whole length). 64. A Lady and her Children.

Nicholas Thomas Dall (Associate).—65. Aysgarth Force, on the river Euse, near Bolton Castle, Wensleydale, in the North Riding of Yorkshire, belonging to the Duke of Bolton. 66. A View of Grimble Crags near Knaresborough, in the West Riding of Yorkshire. 67. A View taken in the Grounds of J. Vaughan, Esq., at the Grove, in Surrey, with Boxhill &c., at a distance. 68. A Landscape.

Thomas Daniel.—69. A Flower Piece.

Robert Davy.—70. A Portrait.

Anthony Devis.—71. A Landscape and Figures.

Bernard Downes.—72. Portrait of a Lady.

John Downman.—73. A Portrait of a Gentleman (three quarters).

Edward Edwards.—74. A Portrait (in oil).

Stephen Elmer.—75. A Fox, &c. (kitcat). 76. A Hare (three quarters). 77. A Pheasant (ditto). 78. Two Flower Pieces. 79. Two Fruit ditto. 80. Two of Dead Birds. 81. A Brace of Pheasants (kitcat). 82. Ditto of Trout. 83. Two Pieces of small Birds.

John Feary.—84. A View of Clapham Common, taken from the North side.

John Flaxman, Jun.—85. A Figure of History. 86. Ditto of a Child (in wax). 87. Bust of a Gentleman (a model in terra-cotta).

John Foldsone.—88. A Conversation.

H. Foottit.—89. A Miniature.

Miss Forbes.—90. A Portrait of a Lady of quality. 91. Ditto of an Officer. 92. Ditto of an Italian Girl.—93. Ditto of a Young Girl.

Thomas Gainsborough, R.A.—94. A Portrait of a Lady (whole length). 95. Ditto of Two Young Ladies (ditto). 96. Ditto of a Gentleman (ditto). 97. Ditto (three quarters). 98. Two Landscapes (drawings, in imitation of oil painting). 99. Eight ditto (ditto).

Edmund Garvey (Associate). 100. A View of Oxford. 101. Tintern Abbey. 102. The Lake of Nemi. 103. A Landscape.

Charles Gill.—104. A Portrait.

Charles Grignion.—105. Two Portraits of Gentlemen (three quarters).

S. H. Grim.—106. A Street at Mortlake, with a Fair. 107. Seventh Scene in the Winter's Tale, Act the Fourth.

John Gwynn, R.A.—108. Plan, elevation, and section of a New Bridge, to be built near Magdalen College, over the Charwell, at Oxford.

Gawin Hamilton.—109. Agrippina landing at Brundusium with the ashes of Germanicus.

Thomas Hardwick.—110. Principal front of a Casine.

Francis Hayman, R.A. (Librarian).—111. The Cure of Saul.

Thomas Hickey.—112. A Portrait of a Gentleman (whole length). 113. Ditto of a Clergyman, painted as a present for the New Magdalen Hospital (half length).

William Hoare, R.A.—114. A Portrait of a Boy (whole length). 115. Ditto of a Boy in the Character of Cupid (in crayons). 116. Prudence instructing her Pupil (ditto). 117. A Diana (ditto).

Nathaniel Hone, R.A.—118. A Portrait of a Gentleman (half length). 119. Ditto (kitcat). 120. Ditto of a Lady (three quarters). 121. Ditto of a Gentleman (ditto). 122. A Child with a Cat.

Horace Hone.—123. A Portrait of a Lady (in miniature).

John Howes.—124. An Old Man's Head (in enamel).

Richard Hurlston.—125. Portrait of an Old Man.

George James (Associate).—126. A Portrait of a Lady (half length).

Angelica Kauffman, R.A.—127. Rinaldo and Armida. Tasso, Canto 14.

128. Andromache and Hecuba weeping over the ashes of Hector. 129. A Portrait of a Lady in the Italian dress (whole length). 130. La Pensierosa (a small ditto). 131. A Portrait of a Bishop (half length).

John Joseph Kauffman.—132. Joseph sold to the Ishmaelites.

Daniel Keefe.—133. A Miniature of a Gentleman.

John Kent.—134. A View of the Mountain St. Oreste, formerly called Soracte, 27 miles distant from Rome (a drawing).

John Kitchingman.—135. A Sportsman (a small whole length). 136. A Philosopher's Head (in miniature).

J. Leroux.—137. A Design for a Triumphal Arch, intended to have been erected where Ludgate was situated, to have honoured the King's entrance into the City of London. 138. A Design for a public Chapel and Shops, forming a Forum intended to be built on the Polygon, Southampton.

P. J. De Loutherbourg (Member of the Royal Academy of Painting at Paris).—139. A large Landscape and Figures. 140. Ditto, smaller, with Figures and Cattle. 141. A Battle (a drawing). 142. The Dressing of a wounded General, its companion (ditto). 143. Two Landscapes (ditto). 144. A Land Storm (ditto). 145. Figures and Cattle (ditto).

Peter Lyon.—146. A Portrait of a Gentleman (in crayons).

Thomas Malton.—147. A View of the Queen's Palace from St. James's Park (water-colours).

Elias Martin (Associate).—148. A View of Woburn Abbey, and a part of the New Bridge. 149. Portraits of Three Ladies (drawings in chalks). 150. Ditto of a Child (ditto). 151. Ditto, in fancied dresses (ditto). 152. Two Landscapes, and Four Drawings of Figures (washed).

John Matthews.—153. A Design for a Nobleman's Villa.

A. Matthison.—154. A View of Benshaw on the river Kirkle Annandale, belonging to William Irwin, Esq.

Jeremiah Meyer, R.A.—155. A Portrait of a Lady (in miniature). 156. Ditto of a Gentleman (ditto).

John Milbourne.—157. A Portrait of a Lady (in crayons).

Henry Morland.—158. A Picture (in crayons).

Mary Moser, R.A.—159. A Flower Piece. 160. Ditto, its companion. 161. Hebe.

George Mullins.—162. A Cataract, a rude scene. Vide Thomson's Seasons, Summer, ver. 585. 163. Two small Landscapes, companions. 164. Portrait of a Spaniel Dog.

F. M. Newton, R.A. (Secretary R.A.).—165. A Portrait of a Bishop (three quarters). 166. A Portrait (ditto).

James Nixon.—167. A Portrait of a Lady (in miniature).

Joseph Nollekens (Associate).—168. A Bust of a Gentleman (in marble). 169. A Statue of Bacchus (ditto).

Novosietski.—170. A Saloon (a drawing). 171. A Court in a Royal Palac (ditto).

M. Olivier (Painter to the King of France, belonging to his Royal Academy of Painting; First Painter to His Royal Highness the Prince of Conti).—172. The Massacre of the Innocents in Bethlehem. 173. The Death of Cleopatra. 174. An English Family in conversation. 175. A Scotch Family ditto. 176. A Spanish Family ditto. 177. A French Family ditto.

George Parbury.—178. Artemisia Queen of Caria drinking the ashes of her husband Mausoleus (a model in wax).

William Pars (Associate).—179. A Philosopher. 180. Part of the Lake of Sligo, in Ireland (a stained drawing). 181. Ditto of Keswick, in Cumberland (ditto).

M. Pasquier (of the Royal Academy of Paris).—182. Rinaldo and Armida (in enamel). 183. Angelica and Medora (ditto). 184. Portrait of the King (ditto), by memory. 185. Ditto of His Most Christian Majesty (in water-colours) in 1768. 186. Ditto of the King of Denmark (in enamel), painted in 1768. 187. Ditto of the Dauphiness of France (ditto). 188. Ditto of Monsieur deVoltaire, ditto from the life, Fernes, April 1771. 189. Ditto of a Lady. 190. Ditto for a Ring.

Edward Penny, R.A. (Professor of Painting).—191. Lord Clive explaining to the Nabob the situation of the Invalids in India; at the same time showing him a Deed whereby he relinquishes Meer Jaffier's legacy, five lack of rupees, to the Honourable East India Company for the support of a Military Fund. 192. Rosamond and Queen Eleanor.

Angelica Perroti.—193. A Portrait of a Lady (in crayons). 194. Ditto with a Cat (ditto). 195. Ditto of a Gentleman (ditto).

Robert Edge Pine.—196. A Mad Woman. 197. A Portrait of a Young Gentleman. 198. Ditto of a Lady. 199. Ditto of a Young Lady in the Character of Hebe.

S. Pine.—200. Three Miniatures.

John Plot.—201. A Miniature of the late Mrs. Pritchard.

—— *Quadal*.—202. Animals. 203. Two ditto.

Biagio Rebecca (Associate).—204. A Sacrifice to Minerva.

Sir Joshua Reynolds, P.R.A.—205. A Portrait of a Young Lady in the Character of Hebe. 206. A Lady (whole length). 207. A Portrait of a Gentleman (half length). 208. Ditto (three quarters). 209. A Lady in the Character of Saint Agnes. 210. A Captain of Banditti.

J. T. Rigaud.—211. Jupiter under the form of Diana and the nymph Calisto. 212. A Hercules. 213. A Portrait of an Artist.

George Robertson.—214. A Landscape, a View taken near Tivoli. 215. Ditto, a Wood Scene, with the story of Venus and Adonis. 216. Two Drawings.

Andrea Rocca.—217. A Portrait of a Gentleman (in crayons).

Michael Angelo Rooker (Associate).—218. View of Temple Bar on a May-Day. 219. A Landscape. 220. Buildwas Priory in Shropshire. 221. A small Ruin.

M. Runciman.—222. Ulysses escaped from Shipwreck discovers himself to Naucica and her Virgin attendants.

John Russell.—223. Portrait of a Gentleman (kitcat). 224. Ditto of a Child with a Cat (in crayons). 225. Ditto of a Child with a Dog (ditto). 226. An Old Man's Head (ditto).

W. W. Ryland.—227. Vortigern falling in love with Rowenna the daughter of Hengist at a feast to which her father had purposely invited him (a drawing from a picture of Angelica Kauffman). 228. The Interview between Edgar and Elfrida after her Marriage with Athelwald (ditto). 229. A Portrait of a Child (a drawing).

Thomas Sandby, R.A. (Professor of Architecture).—230. The Garden Front of the Royal Academy.

Paul Sandby, R.A.—231. A View of Worcester (water-colours). 232. Ditto in Shropshire (ditto). 233. A Landscape, Sun-setting (ditto).

John Saunders.—234. Saint Sebastian. 235. A Portrait of a Child (three quarters).

James Scouler.—236. A Miniature. 237. A Portrait of a Lady (a drawing).

Richard Samuel.—238. A Conversation (small whole length).

Dominick Serres, R.A.—239. A Squadron of Dutch Men-of-War in a Fresh Gale. 240. A Hard Gale. 241. A View on a River. 242. The Burning of the Town of Gimras, the Capital of the Neutral French.

Benjamin Severn.—243. A Portrait of a Lady (three quarters).

I. Simmons.—244. Two Portraits (three quarters).

Nathaniel Smith.—245. A Portrait of a Gentleman (in miniature).

Francis Smith.—246. Eruption of Mount Vesuvius at Naples. 247. A View, with part of Naples, taken from the side of St. Maria de la Catina. 248. A View of an Old Temple near Puzzuoli in Naples. 249. Ditto.

Edward Stevens (Associate).—250. A Ceiling for a Library, the Decorations emblematical, according to the Heathen Mythology. 251. Plan and Elevation of a Casine, designed for the late Lord Viscount Hatton, intended to be built in Northamptonshire.

James Tassie.—252. Portraits of a Gentleman and Lady (models in paste).

Peter Toms, R.A.—253. A Portrait (three quarters).

William Tomkins (Associate).—254. A View from the Turkish Tent in the Garden of Charles Hamilton, Esq., at Painshill near Cobham Surrey. 255. Ditto from the Gothic Temple, ditto. 256. Ditto of Clindley Rock, looking towards the West, in Lord Clifford's Park Devonshire. 257. Ditto of ditto looking towards the South, in ditto. 258. Ditto in the Park at Boconak in Cornwall, the Seat of Thomas Pitt, Esq. 259. Ditto of the Lary that runs under Sultram Wood, the Seat of John Parker, Esq. in Devonshire.

William Tyler, R.A.—260. Piety (a monumental figure).

Benj. Vandergucht.—261. A Portrait of a Gentleman (kitcat). 262. Ditto of a Young Lady (three quarters).

S. Varden.—263. Two Flower Pieces.

Victor Vispre.—264. Two Fruit Pieces (painted in oil on glass).

Mary de Villebrune.—265. A Lady playing on a Guitar (in oil). 266. A Pastoral (in crayons). 267. A small Picture of two Ladies.

Samuel Wale, R.A. (Professor of Perspective).—268. Catherine Gordon, wife of Perkin Warbeck, brought before King Henry VII. at Taunton Somersetshire (a stained drawing). 269. Bartimeus cured by our Saviour, a Design for an Altar-piece for a Gothic Chapel (ditto).

Benjamin West, R.A.—270. William Penn's Treaty with the Indians, when he founded the Province of Pennsylvania in North America. 271. Simeon with the Child Jesus in his Arms. 272. Juno receiving the Cestus from Venus. 273. Its Companion, the Death of Hyacinthus. 274. Una, from Spenser's Fairy Queen (Book I. canto iii. ver. 4, 5).

Richard Wilson, R.A.—275. A large Landscape and Figures. 276. A small ditto.

Joseph Wilton, R.A.—277. A Bust of a Nobleman (in marble). 278. Hymen (a model in terra-cotta).

William Wickham.—279. Elevation of the South Front of a Villa for a Person of Distinction.

Robert Wilkins.—280. A North-east View of the City, Mole, and Fortifications of Algiers in Barbary.

George Willison.—281. A Portrait of a Lady (whole length). 282. Ditto of a Gentleman (half length). Ditto (three quarters). 284. A Fancy Head.

James Wyatt (Associate).—285. The South-east Elevation of Heaton House in Lancashire, the Seat of Sir Thomas Egerton, Bart. 286. Elevation of a Garden Pavilion, designed for a Nobleman of Distinction in Derbyshire. 287. Plan and Ceiling of the same.

John Yenn.—288. Plan and Elevation of a Gentleman's Casine. 289. Principal Front for a Nobleman's Villa.

Johan Zoffanij, R.A.—290. The Portraits of the Academicians of the Royal Academy. 291. An Optician with his Attendant. 292. A Portrait of an Officer (small whole length).

Honorary Members.

293. A Landscape, *by Copp. Warre Bampfylde, Esq.* 294. A View of Southampton (a stained drawing), *by ditto.* 295. Birds from Hudson's Bay, *by Mr. George Forster.* 296. A Moss-Rose and Methonica of Malabar, with Flies, *by Capt. Davies of the R. Regiment of Artillery.* 297. A View in the Interior Part of North America, with a Hunting Party of Seneca Indians, from life, *by ditto.* 298. The Back of St. Botolph's Priory Colchester (a stained drawing), *by Theo. Forrest, Esq.* 299. A Landscape, *by Miss Ford.* 300. Two Sketches, *by a Gentleman.* 301. Two Views of Ely House in Holborn, *by Captain Francis Grosse.* 302. Monastery of St. Justus in Spain, the celebrated Retirement of Charles V. (a stained drawing), *by a Gentleman.* N.B. In this Drawing is a View of the Great Tree called the Emperor's Elm, planted by the hand of Charles in 1556 (ditto), *by ditto.* 303. A Popish Chapel in Ireland, called the Chapel of Conspiracy. Here it was that the Massacre of 1640 was originally planned (ditto), *by ditto.* 304. An Angel and Child, *by a Lady.* 305. A Portrait (in crayons), *by ditto.* 306. A View of Margate, with the new Rooms and Square, taken from

the Northern Cliff, *by George Keate, Esq.* 307. A Landscape, *by a Gentleman.* 308. A View of Waltham Cross, *by Mr. E. Eyre, Jun.* 309. A View of the wonderful Natural Bridge of Veja in the Veronese Mountains, of solid Marble, the Arch of which measures about 120 feet, *by Mr. Robertson.* 310. A View of the Village of Luz, looking up the Valley of Bareges in the Pyrenean Mountains, *by ditto.*

Omitted.

Mr. Robert Davy.—311. A Conversation.

Richard Holland.—312. Elevation and Plan of a Town House for a particular situation. 313. A Design for a Ceiling.

Mr. Benjamin Vandergucht.—314. A Portrait (three quarters).

John Soan.—315. Front of a Nobleman's Town House.

Thomas Leverton.—316. Elevation of a Gentleman's Villa.

Mary Bertrand.—317. Portrait of a Lady (three quarters).

Mr. Bernard Downes.—318. A Portrait of a Lady (small). 319. A Landscape, with a distant View of Harrow.

John Baudenback.—320. Dead Game (water-colours). 321. Ditto (ditto).

Mr. E. Eyre, Jun.—322. The Duke's Head Inn near Rochester.

Mr. Francis Smith.—323. A Landscape.

Mr. J. Downman.—324. A Portrait of a Lady (three quarters).

Fifth Exhibition, 1773.

Certare pio certamine cujuslibet, bona artis ac virtutis ausi sumus cum parentibus.—*Liv. lib.* 37.

—*Allen.*—1. The Prodigal Son. 2. Cupid and Psyche.

John Bacon (Associate).—3. A Bust (in marble). 4. Design for his own Door-plate (in artificial stone).

Christopher Barber.—5. A Landscape.

G. Barrett, R.A.—6. A Landscape. 7. Ditto. 8. Ditto.

James Barry.—9. Jupiter and Juno on Mount Ida. (Homer's Iliad.)

John Baudenback.—10. A Bittern and Kingfisher, with a Rabbit. 11. A Sea-gull, from Life.

Edward Belk.—12. Elevation of a Tomb for an Officer.

Miss Mary Bertrand.—13. A Girl Asleep.

John Blackburn.—14. A Portrait of a Young Lady in the Character of a Muse.

John Bogle.—15. A Frame with Portraits (in miniature).

Benjamin Bowring.—16. A Portrait of a Gentleman.

Josiah Boydell.—17. Coriolanus taking leave of his Family.

Peter Brown.—18. Two Tigers, male and female, from Nature. 19. The Globe or Pelican Fish: a Nondescript, caught in Penzance Pier.

George Brown.—20. A Landscape.

William Brown.—21. The Filial Piety of Æneas. 22. Diomede and Ulysses carrying off the Palladium. 23. The Dying Gladiator. 24. A Portrait of a Lady.

Charles Brown.—25. A Head of Neptune. 26. A Gem, with Impressions.

Theodore de Bruyn.—27. A Landscape and Figures.

J. H. Bunck.—28. A Landscape, with Country People making merry. 29. Ditto.

Edward Burch, R.A.—30. A Head of Apollo. 31. Ditto of Homer. 32. A Figure of Minerva (sulphur cast from gems). 33. A Head of Sir Isaac Newton (ditto). 34. Ditto of Ariadne (ditto).

— *Calvin.*—35. Two Birds.

E. T. Calze.—36. A Hunting Piece. 37. A Portrait.

— *Canter.*—38. A View of Dorking.

Charles Catton, R.A.—39. A South-east View of the Cathedral at Norwich, from Life's Green. 40. A View of the Needles at the West end of the Isle of Wight. 41. A Drawing (in chalks).

Thomas Chambars (Associate).—42. St. Agnes, from Sir Joshua Reynolds.

Mason Chamberlin, R.A.—43. A Portrait of a Gentleman (kitcat). 44. Ditto of a Child (three quarters). 45. Ditto of a Gentleman (ditto).

Sir William Chambers, R.A.—46. Plan and Elevation of a Villa near London. 47. Ditto of the Earl of Charlemont's Cassine at Marino. 48. A Ceiling at Lord Melbourne's House in Piccadilly.

— *Clevely.*—49. A View of a Fissure in a Rock of Lava, near the Lake of Thingvalla in Iceland. 50. Ditto of Mount Hecla, in ditto. 51. Ditto near Plymouth, from Barn-pool.

— *Cole.*—52. A Piece of Flowers.

Richard Cosway, R.A.—53. Portraits of a Lady and her Son in the Characters of Venus Victrix and Cupid. 54. Ditto of a Child in the Character of St. John.

Samuel Cotes, R.A.—55. A Portrait of a Lady (in miniature). 56. Ditto. 57. Ditto of a Gentleman.

Alexander Cozens.—58. A Landscape (in chiaro obscuro). 59. Ditto.

Robert Crone.—60. A Landscape. 61. Ditto, its companion. 62. A View of the Lake of Albano near Rome (a drawing). 63. Ditto of the Lake Fucinus in the Kingdom of Naples.

Richard Crosse.—64. A Portrait of a Lady (in miniature). 65. Ditto. 66. Ditto of a Gentleman (ditto).

George Cumberland.—67. A Portrait of a Child in the character of Cupid (miniature).

Nicholas Thomas Dale (Associate).—68. A large Landscape and Figures. 69. A View of Harewood Castle, &c. in the West Riding of Yorkshire,

belonging to Edward Lascelles, Esq. 70. Ditto in Great Haywood Staffordshire, belonging to Mrs. Hannah Anson. 71. The Entrance to the Eleemosynary at Fountain's Abbey in the West Riding of Yorkshire, belonging to the Hon. William Aislabie.

Thomas Daniel.—72. A Flower Piece.

Robert Davy.—73. A Portrait of a Gentleman.

Thomas Day.—74. A Portrait (in crayons).

Nathan Downer.—75. A Lady instructing her Grandson. 76. A Family Piece. 77. A Philosopher.

Bernard Downes.—78. A Portrait of a Nobleman (half length).

— *Downman.*—79. The Death of Lucretia, when Brutus swears eternal Enmity to Tarquin and his Race.

Edward Edwards.—80. Bacchus and Ariadne. 81. Two small Landscapes. 82. Three Designs of Frontispieces for a new Publication of Shakspeare. 83. The Death of Lucretia, from a Picture of Luca Giordano.

Stephen Elmer.—84. Fowls. 85. Lurcher and Fox. 86. Sportsmen, with Dead Game, &c. 87. A Canary Bird in a Cage. 88. A Fruit Piece (three quarters). 89. Two small ditto. 90. A Brace of Partridges. 91. A Woodpecker, Jay, &c. 92. A Basket of Strawberries. 93. A Brace of Pheasants, Woodcock, &c.

G. Englehart.—94. A View of the Royal Villa, late the Princess Dowager's, at Kew. 95. A Portrait of a Child (miniature).

Thomas Englehart.—96. A Busto of Thomas Fulling, Esq., of His Majesty's Board of Works.

P. Falconet.—97. A small whole length of a Lady and her Daughter. 98. Ditto of a Lady and her Son-in-law. 99. Portraits of a Gentleman and his Wife. 100. Ditto of a Lady (in black lead).

George Farrington.—101. A Portrait of a Gentleman (small whole length).

John Feary.—102. A View from Richmond Hill up the River at Sunset. 103. Ditto in Mr. Thornton's Garden at Clapham.

John Flaxman, Jun.—104. A Figure of the Grecian Comedy. 105. A Vestal (in basso-relievo).

John Foldstone.—106. Cyrus consoling Panthea, who is lamenting the unfortunate Death of her Husband Atradates.

Harrison Footit.—107. A Portrait of Mrs. Punster.

Edmund Garvey (Associate).—108. A View from the Island of Portland. 109. A Land Storm. 110. A View of Rocks, &c. 111. Ditto of the Waterfalls of Tivoli. 112. Ditto near Rome. 113. Ditto, its companion.

Henry Gilder.—114. A View in Windsor Park.

William Grantham.—115. Plan and Elevation of a Cold Bath.

John Grassi.—116. A Portrait of a Gentleman (small whole length).

Charles Grignion.—117. A Portrait of a Gentleman (half length). 118. Ditto (three quarters).

S. H. Grimm.—119. An Exhibition of Wild Beasts (a stained drawing). 120. A View from Nature (ditto). 121. Ditto (in water-colours).

John Hackert.—122. A Landscape with Figures and Cattle; the View taken at Cava near Salernum, in the Kingdom of Naples. 123. Part of the Colliseum at Rome. 124. Four Hounds, after Nature. 125. A View of the Lake of Nemi (a painting in water-colours). 126. Ditto at Cava (ditto). 127. A View of St. Peter's and the Vatican (a drawing). 128. Ditto of Vesuvius and the Mole at Naples (ditto). 129. Ditto at Vietra near Salernum (ditto). 130. Ditto after Nature, near Vietra (ditto).

— *Harrison.*—131. Four Drawings of Architecture.

John Haywood.—132. Design for a Public Bath.

Thomas Hickey.—133 to 136. Portraits.

William Hoare, R.A.—137 to 141. Portraits.

John Hobcraft, Jun.—142. Design of a Gentleman's Villa.

Richard Holland.—143. Design for a Ceiling.

Thomas Holloway.—144. Portrait of the Rev. Mr. Wesley (impression of a seal from life). 145. Head of Ariadne (from the antique). 146. The Grinder (ditto).

Nathaniel Hone, R.A.—147 to 152. Portraits.

Horace Hone.—153 to 155. Portraits (in miniature).

John Howes.—156. Portrait of a Lady, in the Character of Cleopatra. 157. Ditto of a Young Lady. 158. Ditto ditto (in enamel).

Richard Hurlston.—159. Portrait of a Gentleman.

Alexis Judlin.—160. Venus and Cupid. 161. A Portrait.

John Joseph Kauffman.—162. Hebe.

Angelica Kauffman, R.A.—163. Telemachus at the Court of Sparta, discovered by his grief on the mention of his Father's Sufferings. Odyssey, B. 4. 164. Trenmor and Imbaca, the moment of her discovery to Trenmor; taken from Ossian. 165. Portrait of a Lady with her Daughter. 166. A Grecian Lady at Work. 167. A Holy Family.

Daniel Keefe.—168. Two Miniatures.

John Kent.—169. A View of Procida and Ischia, from the Ancient Grotto in Capo Miseno. 170. A View from the Walls of Bologna.

John Kitchingman.—171. Portraits of Three Children. 172. A Frame with Four Miniatures.

—— *Legg.*—173. A Design for a Nobleman's Seat.

Thomas Leverton.—174. Elevation of a Villa to be built in Ireland. 175. Garden Front of a Gentleman's Villa now building in Kent.

—— *Liotard.*—176. Five Portraits (in crayons).

P. J. de Loutherbourgh (Painter to the King of France, and Member of his Royal Academy, and of the Academy of Painting at Marseilles).—177. A Landscape representing an Evening, with innocent rural amusements.

178. Ditto, a Morning ditto. 179. Hero and Leander (a drawing). 180. Horace's Exclamation against his Tree (ditto). 181. A Land Storm (ditto). 182. Clorinda and Tancred (ditto). 183. Banditti (ditto). 184. Landscape, Figures, and Cattle (ditto).

Thomas Malton.—185. A Perspective View of a Staircase, showing the descending Flight.

Thomas Malton, Jun.—186. A View in Covent Garden (in water-colours).

Elias Martin.—187. A View of Pope's House at Twickenham. 188. Ditto in the Park, Woburn Abbey. 189. A Landscape. 190. The Honourable Richard Fitzpatrick and his Family (in chalks). 191. Portrait of Mr. Watson's Child (in crayons). 192. The Tender Mother Educating her Daughter, from her Birth to her Marriage (six prints, in imitation of red chalk).

John Massart.—193. Two Basso-relievos (in alabaster).

——*Mathison.*—194. A Landscape.

John Melbourn.—195 and 196. Portraits.

John Messing.—197. Portrait of a Dog.

Miss Metz.—198. A Large Flower Piece. 199. A Fruit Piece. 200. A Piece of Still Life.

Henry Moreland.—201. A Girl hanging out Wet Linen. 202. A Connoisseur.

Miss Mary Moser, R.A.—203. Two Flower Pieces.

James Nevay.—204. Five Drawings from the Last Judgment of Michael Angelo. 205. Drawing from the Bust of Ariadne.

James Nixon.—206. Portrait of a Lady of Quality. 207. Emma, or the Nut Brown Maid; from Prior (a miniature). 208. An Old Soldier (ditto). 209. Portrait of a Gentleman (ditto). 210. Ditto of a Lady (ditto).

Joseph Nollekens, R.A.—211. A Statue (in marble) representing Venus taking off her Sandal. 212. Cupid and Psyche (in basso-relievo). 213. Hope leaning on an Urn. 214. Portrait of a Young Lady.

James Northcote.—215. Portrait of Mr. Mudge.

—— *Paye.*—216. A Fancy Head (in oil). 217. A Portrait (ditto). 218. Four Models (in wax).

George Parbury.—219. The Muse Clio (in wax).

William Pars.—220, 221. Portraits. 222. A View on the Lake of Como.

—— *Peters.*—223. Two Portraits (in crayons) (three quarters).

—— *Quadal.*—224. His Majesty Reviewing the Artillery on Horseback. 225. Ditto on Horseback in a Roman Dress. 226. Dogs attacking a Tiger.

—— *Rawlins.*—227. Section of a Rotunda. 228. An Elevation, for a Person of Quality.

Miss Read.—229. Three Children (in crayons).

P. Reinagle.—230, 231. Portraits.

Sir Joshua Reynolds, P.R.A.—232. His Royal Highness the Duke of Cumberland. 233. Her Royal Highness the Duchess of Cumberland. 234. A Lady (whole length). 235. Ditto and Child. 236. Ditto (half length). 237. A Young Lady (whole length). 238. A Gentleman and Lady. 239. A Gentleman (half length). 240. Ditto (three quarters). 241. A Nymph, with a Young Bacchus. 242. A Strawberry Girl. 243. Count Hugolino and his Children in the Dungeon, as described by Dante in the 33rd Canto of the Inferno :

> " Io non piangeva, sì dentro impetrai :
> Piangevan Elli, ed Anselmuccio mio
> Disse : Tu guardi sì Padre ! Che hai ?
> Però non lagrimai, nè rispos'io
> Tutto quel giorno, nè la notte appresso."

John Richards, R.A.—244. A Landscape and Figures.

John Ride.—245. Elevation of a Nobleman's Town House 120 feet in front.

J. F. Rigaud.—246. Cupid sharpening his Arrows, and Psyche sleeping at some distance. 247. The Sibyl asking Apollo to live as many years as she held grains of sand. 248. Portrait of a Lady. 249. Ditto of a Gentleman contemplating the analogy between moral and natural beauty. 250. Ditto of a Gentleman delivering a Lecture on Milton. 251. Archimedes in the Moment of discovering a Geometrical Truth.

James Roberts.—252. Portrait of a Gentleman. 253. Drawing of an Old Man.

Michael Angelo Rooker.—254. Harewood House, in the County of York, the seat of Edwin Lascelles, Esq.

Alexander Runciman.—255. A Subject from Paradise Lost.

> " Back stepp'd those two fair Angels half amaz'd
> So sudden to behold the grisly King."—*Milton*.

John Russel.—256 and 257. Portraits. 258. Flora and a Zephyr.

William Wynne Ryland.—259. Domestic Employment (a drawing).

Richard Samuel.—260 and 261. Portraits.

Thomas Sandby, R.A.—262. A Perspective View of Part of the Chapel of Windsor Great Lodge, as it appeared when building in the year 1765.

Paul Sandby, R.A.—263. A View on the Thames (in water-colours). 264. Ditto in Wales (ditto).

John Sanders.—265. Jael and Sisera. 266. Portraits of Two Children. 267. Ditto of a Child and Dog (in crayons).

John Scouler.—268. Diana (in miniature). 269 and 270. Portraits.

Dominick Serres, R.A.—271. The Taking Chandernagore by the Admirals Watson and Pococke, March 1757. 272. A View of Gibraltar, with a Squadron of English Men of War : in the Foreground an Algerine Xebeck. 273. The India Ship Duke of Cumberland being wrecked on the Coast of Guinea; twenty-five of the Men went to Gambia in the Long Boat; and having raised and decked her, arrived safe home in her. 274. A View of Stonehenge.

Joseph Singleton.—275 and 276. Portraits.

Joseph Slater.—277. A small half length of a Gentleman playing on the Harp (in crayons).

Francis Smith.—278. A View of London Bridge, taken from the bottom of Arundel Street. 279. Ditto of Westminster, from ditto.

N. Smith.—A Portrait (in miniature).

J. Soan.—281. Front next the Thames of the Royal Academy, from actual measurements in 1770. 282. Garden Front of a Gentleman's Villa.

E. Stevens.—283. Elevation of a Sepulchral Church, designed on the Death of Her late Royal Highness the Princess Dowager of Wales. 284. Plan and Elevation of a Periptero's Temple to Painting, Sculpture, and Architecture; designed for the Marchioness Grey. 285. Section through the Front Court of a Town House. 286. Elevation of a Casine situated on a Lake.

James Tassie.—287 to 290. Portraits.

William Tomkins (Associate).—291. A View of Mainhead in Devonshire, the Seat of the Right Honourable Viscount Lisburne. 292. Ditto from Mainhead House looking to Exmouth in the same County, the Seat of ditto. 293. Ditto of Tapley in the County of Devon, the Seat of John Cleveland, Esq. 294. Another of the same Place. 295. A View of Clenston Farm, belonging to Edmund Morton Pleydell, Esq., in Dorsetshire. 296. Ditto of Dunster Castle in Somersetshire, the Seat of Henry Founds Lutterell, Esq.

William Tyler, R.A.—297. The Bust of a Philosopher, a Study from Nature.

Benjamin Vandergucht.—298. A Scene in the Register Office. 299. Gibby, in the Wonder.

— *Vitalba.*—300. A Landscape (in oil). 301. Ditto (in water-colours). 302. A Naked Figure (in black chalk).

Benjamin West, R.A.—303. Agrippina surrounded by her Children, weeping over the Ashes of Germanicus. 304. The Death of Epaminondas. 305. Ditto of the Chevalier Bayard. 306. The First Interview of Telamachus with Calypso. 307. The Prodigal Son received by his Father. 308. Chryses, Priest of Apollo, invoking his God to revenge the Injuries done him by Agamemnon. 309. The Cave of Despair, from Spenser's Fairy Queen. 310. A whole length of a Gentleman with a New Zealand Mantle round him. 311. A Holy Family, in imitation of Correggio's manner. 312. A Portrait of a Gentleman in the Character of a Roman Tribune.

William Williams.—313. A Portrait of a Turkish Jew. 314. Ditto of a Lady in a Riding Dress.

Joseph Wilton, R.A.—315. Mutius Scævola before Porsenna (a model). Tit. Liv. lib. i.

Peter Wingfield.—316. A Portrait.

John Wyatt (Associate).—317. A Design for a Ceiling.

John Yenn.—318. Front of a Basilica. 319. Principal Front of a Town Mansion.

Johan Zoffanij, R.A.—320. A Portrait of Her Majesty in Conversation with her two Brothers and Part of the Royal Family. 321. A Portrait.

Honorary.

322. A Snowy Mountain (a drawing), *by a Gentleman.* 323. A Building (ditto), *by ditto.* 324. A View of the Crescent at Bath (a drawing), *by Mr. Edward Eyre.* 325. Ditto of an old Gate and Farm-house, called Dent de Lyon, near Margate (ditto), *by ditto.* 326. A Drawing of an antique Bas-relief of the same size, in the Collection of Mr. Brown of Wimbleton, *by a young Lady.* 327. Gate of the Ecclesiastical Court, Canterbury, *by Captain Francis Grosse.* 328. The Walls of Canterbury, *by ditto.* 329. An Officer (in crayons), *by his Daughter.* 330. A Landscape (in oil), *by the Rev. Mr. Gyles, Worcester.* 331. A Portrait of a Gentleman (ditto), *by ditto.* 332. A View from Nature, *by a Lady.* 333. An Allegorical Picture, representing the Goddess of Health descending from Heaven, crowning Industry, Temperance, and Exercise, whose Residence is in the Country: Ebriety, Gluttony, Venery, and Sloth, who are encompassed in large Cities, are pursued by Pain, Sickness, and Death, —*by Dr. Wall of Worcester.* 334. Abishai brought to David, *by ditto.* 335. A Portrait of a Young Gentleman, *by a Lady.* 336. A View near Bruce Castle, *by ditto.* 337. Italian Peasants, *by a Gentleman.* 338. Mr. Blunt and Mr. Sharp, *by ditto.* 339. A Horse tied to a Water Trough in a Farm-yard, *by a Gentleman.* 340. The Daughter of Damocles King of Arcadia, having married without his Consent, is put on Board a shattered Bark, and left to the Mercy of the Seas, her Husband and the King's Brother accompanying her,—*by Mr. Theo. Forrest.* 341. A View near Spring-Field in New England, *by Captain Davies.* 342. Two Flower Pieces, the Quashey and Cyclamen, *by ditto.* 343. Two Heads, *by a Gentleman, Scholar of Mr. Nevay.* 344. A Landscape, *by Mr. Melchair of Oxford.* 345. A View of a Wreck on the Coast of Dorsetshire, *by George Keate, Esq.* 346. The great Lime-kiln and the Cliffs at Ramsgate Pier, *by ditto.* 347. A Sunset View of Itching Ferry, near Southampton, *by ditto.* 348. A Drawing (in black and white chalk), *by a Lady.* 349. Ditto, a Man's Head, *by Mr. Compton.* 350. A Stained Drawing, *by Charles Tomkins.* 351. A Landscape, *by a Young Gentleman.* 352. Ditto, *by a Young Lady.* 353. A View of a Seaport, *by a Gentleman.* 354. A Portrait of a Lady, *by a Young Gentleman.* 355. A Landscape (in water-colours), *by Miss Grey, at Mr. Wallis's, Whitehall.* 366. A Portrait of a Lady, by memory, *by a Lady.* Sketches, *by Master George Moreland.* 358. A Portrait of a Lady, *by a Young Gentleman.* 359. A Portrait of Miss E. Addis, *by Herself.*

Omitted.

James Barry.—360. A Portrait of a Gentleman. 361. Ditto.

George Englehart.—362. A Landscape, with Cattle.

Adrian Carpentiers.—363. A Lady and her Brother.

John Johnson.—Tablet of the Dining-room Chimney-piece at the Jockey Club Room, Newmarket.

George Mullins.—365. A View of Llam Lleids on the Dee, a mile beyond Llangollen in North Wales. 366. A View of the Waterfall of Llangollen

and the Mountain called Moel y Bache. 367. A Portrait of a Beggar in Wales.

Johan Zoffanij, R.A.—368. St. Cecilia (three quarters). 369. A Sibyl (ditto).

Nathaniel Hone, R.A.—370. A Fisherman (kitcat). 371. A Young Lady (in a round).

Edward Burch, R.A.—372. An Academy Model (in wax), representing Neptune raising a Storm.

Christopher Barber.—373. An Old Man's Head (in miniature).

Francesco Bartolozzi, R.A.—374. A Portrait of a Lady (in chalks).

Francesco Zuccarelli.—375. The Finding of Moses (a large landscape).

Agostino Carlini, R.A.—376. A Bust of the King (in marble).

— *Downman*.—377. A small Portrait (in oil).

— *Atkinson*.—378. A Portrait of a Gentleman (three quarters).

Richard Wilson, R.A.—379. A Landscape.

John Jones Baralet.—380. A managed Horse.

Captain West.—381. A Sea-port.

Sir Joshua Reynolds, R.A.—382. A Lady (whole length).

— *Boydell*.—383. A Family Piece.

Filetre Diakoff.—384. Two Portraits (in oil).

By a Lady.—385. A Portrait of a Boy.

[To be continued.]

See Newspaper Cutt. i, 16-17; 20-1

CATALOGUES OF PICTURES EXHIBITED AT THE ROOMS OF THE ROYAL ACADEMY.

[Continued from Vol. II. p. 420.]

Sixth Exhibition, 1774.

.....Hæc si propriùs stes.
Te capiat magis; et quædam si longius abstes;
Hæc amat obscurum; volet hæc sub luce videri,
Judicio argutum quæ non formidat acumen;
Hæc placuit semel; hæc decies repetita placebit.—*Hor.*

Francis Alleyne.—1. Portrait of a Person running (small whole length).

Richard Atkinson.—2. Portrait of a Gentleman.

John Bacon (Associate).—3. Bust of His Majesty (in marble).

Christopher Barber.—4. Portrait of a Lady (in miniature).

George Barret, R.A.—5. View of the Village of Steephill, at the back of the Isle of Wight.

W. A. Barron.—6. A Landscape and Figures (half length).

James Barry, R.A.—7. King Lear and his Daughter Cordelia, from the Tragedy as written by Shakspeare. 8. Antiochus and Stratonice, from Plutarch's Life of Demetrius. 9. Mercury inventing the Lyre. 10. Portrait of a Gentleman.

Francesco Bartolozzi, R.A.—11. A Noli me tangere, from a Picture of Minx (a drawing).

Mary Bertrand.—12. The Country Mother (three quarters). 13. Contemplation (a head).

John Blackburn.—14. Hagar and Ishmael.

John Bogle.—15. A Portrait.

Jacob Bonneau.—16. View of Clifden, from Taplow Woods in Buckinghamshire.

Charles Brown.—17. A Horse and Lion (a gem).

John Brown.—18. The Cave of Dionysius at Syracuse in Sicily (a drawing). 19. View of the Coliseum at Rome (ditto).

John Browne (Associate).—20. Africa, from a Picture of P. Bril, in the Collection at Houghton.

Peter Brown.—21. A Parakeet, (a drawing from Nature).

William Brown.—22. Figure of Venus (a gem). 23. Ditto of Hebe (ditto).

J. H. Bunck.—24. Children at Play by Candle-light. 25. Diogenes.

William Burgess.—26. Portrait of a Young Gentleman (a drawing).

P. C. Canot (Associate).—27. A Seaport, from Claude Lorraine.

James Canter.—28. A Piece of Ruins.

Adrian Carpentiers.—29. Portrait of a Gentleman (three quarters).

Charles Catton, R.A.—30. A Lion. 31. Lioness and Whelps. 32. View of the Needle Rocks, west end of the Isle of Wight.

Sir William Chambers, R.A. (Treasurer.)—33. A Tripod in the Gardens of Blenheim.

Mason Chamberlin, R.A.—34. Portrait of Mrs. Catherine Macaulay. 35. Ditto of a Young Lady.

J. B. Cipriani, R.A.—36. Perseus unchaining Andromeda from the Rock. 37. Vertumnus and Pomona. 38. The Death of Cleopatra (a small sketch).

John Clevely, Jun.—39. His Majesty reviewing the Fleet at Spithead. 40. His Majesty sailing in the Yacht at the Head of the Blue Squadron to St. Helens. 41. Two of the Race Horse and Carcass in the Ice at Spitsburgen; companions (tinted drawings).

Joseph Cole.—42. A small Flower Piece.

J. B. Innocente Columba.—43. A Forest, with Banditti. 44. Its companion. 45. A View of the Source of the River Griggioni, in the Vale of Renno. 46. Its Companion.

Richard Cosway, R.A.—47. A small whole length of a Lady.

Samuel Cotes.—48. Portrait of a Lady (in miniature).

William Craft.—49. Power (enamel). 50. Urbanity (ditto). 51. A Frame containing several Pieces of Enamel.

Robert Crone.—52. A Landscape. 53. Ditto, its companion. 54. Four Drawings.

Richard Crosse.—55. A Portrait (in miniature).

Nathaniel Dance, R.A.—56. Orpheus lamenting the Loss of Eurydice.

> " Septem illum totos perhibent ex ordine menses
> Rupe sub aëria deserti ad Strymonis undam
> Flevisse, et gelidis hæc evolvisse sub antris,
> Mulcentem tigres, et agentem carmine quercus.—*Virg. Georg.* lib. 4.

Nicholas Thomas Dall (Associate).—57. A large Landscape and Figures. 58. A View of Norton Conyers near Ripon in Yorkshire, belonging to Sir Bellingham Graham, Bart. 59. A View of a House near Knaresborough in Yorkshire, belonging to Oliver Coggill, Esq. 60. A View from ditto.

Thomas Daniel.—61. A Flower Piece.

Robert Davy.—62. Portrait of a Mother and Child.

Thomas Day.—63. A Landscape and Figures (in water-colours).

Mary de Villebrune.—64. Two Portraits.

Nathan Downer.—65. Portrait of a Blind Beggar. 66. Portrait of a Gentleman.

Bernard Downes.—67 and 68. Portraits.

R. Dunkarton.—69. Seven Portraits (in crayons).

Edward Edwards (Associate).—70. Elijah comforted by an Angel. 71. A Gentleman and Lady (small whole lengths). 72. A small Landscape.

Stephen Elmer (Associate).—73. A Heron and Spaniel. 74. A Pointer. 75. Pheasants. 76. Partridges. 77. Trouts. 78. Fruits. 79. Ditto. 80. Pheasant, Woodcock, &c. 81. Hare and Pheasant.

George Englehart.—82. Portrait of Lady Viscountess Townsend (in miniature). 83. Ditto of Sir Roger Mostyn (ditto).

Thomas Englehart.—84. A Bust (a model). 85. Three Models (in wax).

John Feary.—86. A View of Rosamond's Pond in St. James's Park.

John Foldsone.—87. Jupiter and Semele.

Harrison Foottit.—88. Four Miniatures.

Thomas Freeman.—89. A Design for a Ceiling, in which is introduced the Twelve Labours and Apotheosis of Hercules.

— *Fuseli.*—90. The Death of Cardinal Beaufort (a drawing).

James Gandon.—91. A Design of a Villa for a Gentleman in Ireland. 92. Ditto of a Church (a sketch).

Edmund Garvey (Associate).—93. A View of Exmouth in Devonshire. 94. Ditto of a Flood, with a Bridge broken down thereby, as it happened near Bath last March. 95. A View taken near Marino. 96. Ditto of the Tomb of the Horatii and Curatii. 97. Ditto, its companion. 98. Ditto of a Waterfall at Hestercombe, the Seat of C. W. Bampfylde. 99. Ditto of Rocks, &c. near Pidmore, Devonshire. 100. Ditto of Torbay.

James Gheys.—101. A Vestal Virgin (a model).

Charles Gill.—102 and 103. Portraits.

Henry Gilder.—104. A View of Beaufort Buildings in the Strand (a stained drawing).

— *Grafton.*—105. A Piece of Flowers (in crayons).

Valentine Green (Engraver in Mezzotinto to His Majesty).—106. King Lear (act iv. scene 10.) (a drawing in pen and ink).

William Griffin.—107 and 108. Portraits.

Charles Grignion.—109 and 110. Portraits.

S. H. Grimm.—111. The Maundy Dinner in the Anti-chapel Whitehall. 112. The Distribution of the Maundy, by the Sub-almoner, in the Chapel Royal Whitehall. 113. A Glacier in Switzerland.

William Hamilton.—114. King Edgar's First Interview with Elfrida. 115. A View of the Adelphi Buildings. 116. Two Drawings of Ruins, companions.

Thomas Hardwick.—117. Design for a Triumphal Arch. 118. Elevation of the principal Front of a Town House.

Thomas Hickey.—119 and 120. Portraits. 121. Seven Crayon Drawings.

William Hoare, R.A.—122. Portrait of a Gentleman (half length). 123. Ditto of a Lady in the Character of Emma (ditto). 124. A Zingara (in crayons).

Thomas Holloway.—125. Socrates, after the Antique. Proserpine (ditto).

Francis Holman.—126. The Augusta Yacht, with His Majesty on board,

reviewing his Fleet at Spithead. 127. The Fleet saluting His Majesty when on Board the Barfleur.

Nathaniel Hone, R.A.—128 to 131. Portraits. 132. A Study after Nature.

Horace Hone.—133 and 134. Portraits.

Robert Hopkinson.—135. A View near Marybone.

John Howes.—136. A Frame with Five Miniatures (in enamel).

J. G. Huquier.—137. Three small Portraits (in crayons).

J. Jacger.—138. The Elevation of the North Front of the New Bridge at Bath.

George James (Associate).—139. Portraits of Two Clergymen (whole lengths).

Alexis Judlin.—140. A Girl with a Basket of Flowers (in miniature). 141. A Grecian Lady (ditto).

Angelica Kauffman, R.A.—142. Calypso calling Heaven and Earth to witness her sincere Affection to Ulysses, though she assents to his Departure. 143. Penelope invoking Minerva's Aid for the safe Return of Telemachus (Odyss. b. iv.). 144. Cupid finding Aglaia asleep binds her to a Laurel. 145. Ariadne abandoned by Theseus. 146. Portrait of a Lady (three quarters). 147. Paris and Helen directing Cupid to inflame each other's Heart with Love. 148. A Portrait of a Lady (small whole length).

John Joseph Kauffman.—149. Joseph tells his Dream to his Father and Brethren (Gen. xxxvii. 10.).

Daniel Keefe.—150. Three Miniatures.

James Lambert.—151. A Landscape. 152. Mr. Bakewell's famous Ram.

James Lambert, Jun.—153. A View of Brambletye, near the Seat of the Right Hon. Lord Abergavenny at Kidbrook in Sussex, in possession of his Lordship.

William Lauranson.—154. Portrait of Mrs. Hartley (in crayons). 155. Ditto of a Gentleman (ditto).

Thomas Leverton.—156. Elevation of a Gentleman's Villa in Hertfordshire. 157. Elevation of a smaller Villa for a Gentleman in Essex.

— *Liotard.*—158. His own Portrait (in oil). 159. His Son's ditto, at Breakfast.

P. J. De Loutherbourgh.—160. A large Landscape with Figures and Cattle. 161. A Sea Storm, with Architecture and Figures. 162. A Calm with setting Sun, its companion. 163. Mr. Garrick in the Character of Don John, with a View of Naples by Moonlight. 164. Mr. Weston in the Character of Tycho, fighting the Evil Spirits in the Christmas Tale. 165. Four Drawings. 166. Mr. Garrick in Richard the Third.

Thomas Malton.—167. The Inside of Walbrook Church.

Thomas Malton, Jun.—168. A View on the Thames from the Adelphi Buildings to Blackfriars Bridge (a stained drawing). 169. Ditto of the Royal Terrace Adelphi (ditto). 170. Ditto of Adam Street (ditto).

Elias Martin (Associate).—171. A large Landscape. 172. Two Views of Ampthill Park, belonging to the Earl of Upper Ossory, with Portraits of

Horses and Colts. 173. Two Views of Navestock, belonging to the Earl of Waldegrave, with Portraits of the Young Ladies (in water-colours). 174. A Landscape and Cattle (ditto). 175. A Night Piece,—the Old Woman and her Grandchildren (ditto). 176. Two Sketches in the manner of Salvator Rosa (ditto).

John Massart (Engraver to the Dauphin).—177. A Bas-relief (in alabaster).

J. Mauris.—178. Portraits (in enamel).

Miss Metz.—179. A Fruit Piece. 180. A Flower ditto, its companion.

Jeremiah Meyer, R.A.—181. His Royal Highness the Prince of Wales (in miniature). 182. His Royal Highness the Bishop of Osnaburgh (ditto).

John Milbourn.—183. A Portrait (in crayons).

Thomas Mitchell.—184. His Majesty's Yacht Augusta as coming to an anchor in the Downs: astern is the Hazard Sloop, and ahead is the Grace Cutter.

Mary Moser, R.A.—185. A Piece of Flowers. 186. The Muse Erato.

Joseph Moser.—187. A Lady's Head (in enamel).

F. M. Newton, R.A. (Secretary).—188. A Portrait.

James Nixon.—189. A Frame with Three Miniatures: viz. I. Mrs. Hartley in the Character of Elfrida. II. Portraits of Two Children. III. A Portrait of a Lady.

Joseph Nollekens, R.A.—190. A Bust of His Majesty (in marble). 191. A Statue of Minerva (ditto). 192. A Bust of a Gentleman (ditto). 193. A Bishop (a model). 194. A Bust of a Young Lady (ditto).

James Northcote.—195. A Lady in the Character of St. Catherine (three quarters). 196. Portrait of an Old Gentleman.

George Parbury.—197. Venus and Cupid (a model in wax).

William Pars (Associate).—198 to 201. Portraits.

Richard Paye.—202. Portrait of a Lady (a model in wax). 203. Ditto of a Beggar (ditto). 204. A Portrait. 205. An Old Head.

Edward Penny, R.A. (Professor of Painting).—206. The Profligate punished by Neglect and Contempt. 207. The Virtuous comforted by Sympathy and Attention.

William Peters (Associate).—208. A Portrait (in crayons).

Thomas Rawlins.—209. Three Designs for a Forum, for the Four Courts of Judicature, designed to be built in Lincoln's Inn Fields, viz.: I. The East and West Front. II. The North and South Front. III. Section of Ditto.

Catherine Read.—210. A Child's Head (in crayons).

P. Reinagle.—211. Portraits of Two Young Gentlemen and their Sister Fishing. 212. Portrait of a Lady. 213. An Old Head.

Sir Joshua Reynolds, P.R.A.—214. Her Royal Highness the Duchess of Gloucester (whole length). 215. The Princess Sophia, daughter to Their Royal Highnesses the Duke and Duchess of Gloucester (ditto). 216. Three Ladies adorning a Term of Hymen (ditto). 217. Portrait of a Lady in the character of Miranda in the Tempest (ditto). 218. Ditto of a Lady. 219. Ditto of a Nobleman in the Robes of the Order of the Bath (ditto).

220. Ditto of a Lady with Three Children. †220. Ditto of a Bishop (half length). 221. The Triumph of Truth, with the Portrait of a Gentleman. 222. Portrait of a Young Gentleman (three quarters). 223. Ditto of a Gentleman (ditto). 224. Ditto (ditto). 225. An Infant Jupiter.

John Richards, R.A.—226. Shrewsbury Bridge. 227. A Piece of Ruins.

George Richardson.—228. A Design for a Carpet. 229. Two Designs for Ceilings.

J. F. Rigaud (Associate).—230 to 235. Portraits. 236. Bacchus and Ariadne (a chiaro obscuro kitcat).

James Roberts.—237. A Portrait. 238. Sigismunda.

M. A. Rooker (Associate).—239. A View of Harewood Castle, in the County of York, belonging to Edwin Lascelles, Esq. 240. A Nobleman's Seat.

Spiridone Roma.—241. A Portrait.

Peter Royer.—242. A large Landscape, with Rocks and a Water-fall. 243. A Ditto, with Architecture. 244. A Ditto, with a Forest.

John Rudd.—245. A Design for the Principal Front of a Villa.

Alexander Runciman.—246.

"Sleepest thou so soon on earth, O! chief of shady Cromia!
Three days she mourn'd beside her love."—*Fingal*, book iv.

247. The Prodigal Son. 248. Cymon and Iphigenia.

John Russel (Associate).—249 to 252. Portraits (in crayons). 253. A Vestal (ditto). 254. A Conversation (ditto).

William Wynne Ryland.—255, 256. Frames with sundry Portraits.

Richard Samuel.—257. Portrait of a Gentleman. 258. A Perspective View taken from the Lower End of the Walks at Tunbridge Wells.

Paul Sandby, R.A.—259. The Terrace of Windsor, looking Westward. 260. Ditto Eastward. 261. A View in Wales. 262. Bothwell Castle in Clydsdale. 263. An Upright Landscape.

John Sanders.—264, 265. Portraits. 266. Ditto of a Child asleep (in crayons).

"Mortis imago et simulacrum est Somnus."—*Cic. Tus.*

267. Perspective View of the Inside of the Chapel of the Foundling Hospital (a drawing in water-colours). 268. Ditto of the Girls' Dining-room, its companion (ditto).

Dominick Serres, R.A.—269. His Majesty saluted by the Fleet at his Arrival on board of the Barfleur at Spithead. 270. A Squadron Cruising. 271. A View in the Menagerie at Castle Ashby, the seat of the Earl of Northampton. 272. A homeward-bound Indiaman sailing through the Downs. 273. A View of Ealing, near Southampton. 274. A Calm.

John Thomas Seton.—275 to 277. Portraits.

Samuel Shelley.—278, 279. Portraits (miniatures).

Charles Sherriff.—280, 281. Portraits (miniatures).

John Keyse Sherwin.—282. Charity, after Guido (a drawing with chalks and crayons). 283. Portrait of a Young Lady, in the same manner, in a fancied dress.

William Shuter.—284. Two Fruit Pieces. 285. Two Flower Pieces.

Luigi Sigurta.—286. A Portrait.

Joseph Singleton.—287. Four Portraits (miniatures).

Joseph Slater.—288. Dead Game (a sketch in charcoal tinted).

Samuel Smart.—289. A Portrait (in miniature).

George Smith, (Chichester).—290. A Landscape. 291. Ditto, its companion. 292. Ditto, smaller. 293. Ditto, its companion.

William Smith.—294. Portrait of a Lady (in miniature). 295. Two Miniatures.

John Soan.—296. A Garden Building, consisting of a Tea-room, Alcove, Bath, and Dressing-room to ditto.

Henry Spicer.—297. A Frame with Five Miniatures (in enamel).

James Tassie.—298. Two Portraits of Gentlemen (in paste).

William Tomkins (Associate). 299. Arno's Grove, the Villa of Sir William Mayne, Bart., in the county of Middlesex. 300. Ditto, looking towards Finchley Common. 301. A View at Encombe, in Dorsetshire, a seat of John Pitt, Esq. 302. Ditto, its companion.

Charles Tomkins.—303. Two Stained Drawings.

William Tyler, R.A.—304. A Bust of a Gentleman (a model).

Benjamin Vandergucht.—305 to 308. Portraits.

Samuel Wale, R.A. (Professor of Perspective).—309. St. Augustine preaching to King Ethelbert and Queen Bertha in the Isle of Thanet.

Benjamin West, R.A.—310. The Angels appearing to the Shepherds, for the Altar of a Cathedral. 311. Devout Men taking the Body of St. Stephen; a Design for a Picture to be painted for the Altar of the Church of St. Stephen Walbrook. 312. Moses receiving the Tables, a Design for a Picture intended to have been painted for St. Paul's Cathedral.

Thomas Whetten.—313. A Design for a Park Gate.

Richard Wilson, R.A.—314. A View from Castello Gondolfo towards Rome, including the Alban Lake, Monte Cavo, the Campania di Roma, ending with Monte Soracte and the Sabine Hills. 315. The Cataract of Niagara. 316. A View of Caderidris Mountains in North Wales. 317. Oakhampton Castle in Devonshire, built by Baldwin de Bryone before the Conquest.

Joseph Wilton, R.A. (Sculptor to His Majesty).—318. A Senatorial Figure (a model).

Peter Wingfield.—319. A Miniature.

James Wyatt (Associate).—320. Elevation of One Side of a House, designed for a Person of Distinction. 321. Elevation of the Garden Front of a House, designed for a Gentleman in Staffordshire.

John Yenn.—322. A Transverse Section of a Town Mansion. 323. A Park Gate. 324. A Park Lodge. 325. The Principal Front of a Design for a Town Hall.

Honorary.

326. A Landscape with Turkish Figures, *by a Lady.* 327. Portrait of a Lady (in crayons), *done by her Sister.* 328. Gipseys, *designed by Miss Beatson, aged 11 years.* 329. Dancers, *ditto.* 330. A Landscape, *by the Rev. Mr. Gyles, of Worcester.* 331. A View of Lexdon, near Colchester (a stained drawing), *by Mr. Theo. Forrest.* 332. Strollers, in the Character of Anthony and Cleopatra (stained drawings), *by Captain F. Grosse.* 333. A View of Durham, *by ditto.* 334. A View of Mr. Berratt's Wood-yard at Stockwell (a stained drawing), *by Mr. Eyre.* 335. The Bar-gate at the Entrance of Southampton, *by ditto.* 336. Two Miniatures, *by a Gentleman.* 337. A Storm, *by C. W. Bampfylde, Esq.* 338. A Representation of the Encampment at Lake George in North America, under the command of Sir Jeffery Amherst, in the year 1769, *by Captain Davies of the Royal Regiment of Artillery.* 339. Two Small Flower Pieces. 340. An Evening View with Buildings and Shipping, *by a Gentleman.* 341. A View *by a Young Lady.* 342. Ditto, *by a Young Gentleman.* 343. Ditto, *by a ditto.* 344. A Portrait (a sketch), *by a Gentleman.* 345. A Landscape, *by Miss Ford.* 346. Ditto, *by ditto.* 347. A Miniature of a German Peasant Girl, *by an Officer of the Royal Fusileers.* 348. A Billiard Table, *by a Gentleman.* 349. Mendicants, *by ditto.* 350. Incestii patuit Dea, *Virg.* lib. i., *by Dr. Wall, of Worcester.* 351. A View near Plympton in Devonshire, *by Mr. Wm. Elford.* 352. Front of the Swedish Factory at Canton, designed and built *by a Gentleman.* 353. Two Views of Gloucester Lodge, *by ditto.* 354. Children going to bed, *by a Lady.* 355. The Garland, from Prior, *by ditto.*

Omitted.

— *Parkinson.*—356. A Scene in "She Stoops to Conquer," Act v. Scene 1.

— *Edwin.*—357. Longitudinal Elevation of the West Side of Stratford Place, in Oxford Street.

John Haywood.—358. A Design for a Screen (a drawing).

Thomas Lee.—359. A Design for a Ceiling in the Antique Taste.

William Leg.—360. A Design for a Town House.

John Feary.—361. The Entrance of Chedder Cliffs in Somersetshire. 362. A View from Ditto.

Thomas Malton.—363. The Inside View of a Stair-case (in perspective).

William Craft.—364. A Portrait (in enamel).

Seventh Exhibition, 1775.

See Newsp Cutt. p. 23.

"Docti, rationem artis intelligunt; indocti voluptatem."—*Quint.*

E. W. Alldridge.—1. Two Portraits. 2. A Young Artist.

James Alves.—3. Vertumnus discovering himself to Pomona. *Ovid. Met.* 4. Aria after reading the Billet sent by Nero, containing her Husband's Condemnation. *Tatler,* No. 37.

— *Ashford*.—5. A Landscape.

John Bacon (Associate).—6. A Model of a Marble Statue of the King. 7. Venus (a model). 8. A Chimney-piece (in marble). 9. A Statue of Minerva (in artificial stone).

Charles Banks.—10. Adonis Sleeping (a model).

Christopher Barber.—11. A Summer's Evening.

George Barret, R.A.—12. Morning, a Landscape, with Cattle. 13. Mares and Foals, its companion. 14. A Landscape. 15. Ditto.

J. Melchior Barrelet.—16. A View of Mitcham Abbey in Surrey (a drawing).

W. A. Barron.—17. A View at Stoke in Buckinghamshire. 18. Stoke Church. 19. A View of Wanstead House in Essex (a drawing).

James Barry, R.A.—20. The Death of Adonis. 21. Pandora (a drawing from Hesiod).

Mary Benwell.—22 and 23. Portraits.

William Bell.—24. North View of Seaton Delaval, built by Sir J. Vanbrugh, the Seat of Sir J. H. Delaval, Bart. 25. A South View of ditto.

Mary Bertrand.—26. Portrait of a Gentleman. 27. Maria, from the "Sentimental Journey."

John Blackburn.—28. Two Portraits.

William Blackburn.—29. A Garden Seat, designed for a Gentleman in Surrey. 30. A Stable Building, ditto.

John Bogle.—31. A Frame with Three Portraits (in miniature).

Joseph Boydell.—32. Portrait of a Lady. 33. A Gipsey Girl.

Lewis Bower.—34. Roses (in water-colours).

Benjamin Bowring.—35. A small Portrait (in oil).

George Brown.—36. A Landscape.

Charles Brown.—37. A Lion.

Peter Brown.—38. The Little Owl. 39. The Scarlet Lory. 40. The Locust.

William Brown.—41. A Head of Demosthenes. 42. Two Portraits.

Samuel Buck.—43. Bangor Castle, North Wales (water-colours). 44. Rose Castle, in Cumberland (a drawing).

Edward Burch, R.A.—45. Two Portraits (in crayons). 46. A Portrait (a model in wax). 47. Ditto of a Lady (ditto). 48. A Caste (in bronze) from a wax model, repaired and chased. 49. Reverse of Ditto, Lecturing on Anatomy. 50. Head of the late Secretary Craggs (cast from a gem with the stone polished.

— *Carter, at Rome*.—51. Small whole length Portrait of a Lady and her Grandson. 52. A Wounded Hussar.

Charles Catton, R.A.—53. Cattle. 54. Ditto. 55. A small Landscape, with a Windmill.

Sir Geo. Chalmers, Bart.—56. Portrait of a Turk.

Sir William Chambers, R.A. (Treasurer).—57. A Design for the Castle of

Swartscö, the Seat of the Queen Dowager of Sweden, near Stockholm. 58. A Plan of the Principal Floor of the same.

Mason Chamberlain, R.A.—59 to 61. Portraits.

John Chapman.—62. View of Southwell Minster, county of Nottingham. 63. The Entrance into the Chapter House of ditto (drawings).

Thomas Clark.—64. A Portrait.

John Cleveley, Jun.—65. The Fleet saluting at Spithead, taken from the Platform. 66. His Majesty sailing into the Harbour. 67. A View of Freshwater Bay, back of the Isle of Wight.

Richard Cosway, R.A.—68. Europa. 69. Portrait of a Lady (in miniature).

Samuel Cotes.—70 to 72. Portraits.

Richard Cox.—73. A Design for a Ceiling.

Alexander Cozens.—74. A Setting Sun.

William Craft.—75. Two Profiles (basso-relievos) (in enamel).

James Crank.—76. A Portrait. 77. A Landscape. 78. Ditto, its companion. 79. Two Views of Tivoli (drawings).

Richard Crosse.—80. A Turk (in miniature). 81. Portrait of a Lady (ditto).

T. Cubitt.—82. A Miniature.

George Cumberland.—83. The Resurrection of Lazarus (a drawing).

Nicholas Thomas Dall.—84. The East View of Bradburn in Kent, the Seat of Sir Roger Twiston, Bart. 85. A large Landscape. 86. A View of Ripon in Yorkshire.

Thomas Daniel.—87. A Landscape.

Robert Davy.—88 and 89. Portraits.

Thomas Day.—90. North View of the new-built Seat of the Right Hon. Lord Petre at Thorndon Place in Essex. 91. Portrait of an Artist (in crayons).

Theodore de Bruijn.—92. A Landscape, Cattle, and Figures.

De Cambruzzi.—93. Five Portraits (in crayons).

M. de Ville Brune du Noblet.—94 and 95. Portraits. 96. A Fancy Head.

Robert Dighton.—97. A Frame of stained Drawings.

— *Donaldson.*—98. A Portrait. 99. Orlando and Oliver (a drawing, from a description of Shakspeare, As You Like It, Act iv.).

John Dotchen.—100. A Design for a Church, intended for a central situation at the West End of the Town.

Bernard Downes.—101 and 102.—Portraits. 103. Landscape and Figures.

Paul Duffin.—104. Procession to a Country Wedding.

Robert Dunkarton.—105 and 106. Portraits.

Edward Edwards (Associate).—107. Oliver protected by Orlando. (As You Like It, Act iv. Scene 3.) 108. Pan and Syrinx. 109. A Landscape. 110. Two Portraits.

Stephen Elmer (Associate).—111. A Brace of Trout. 112. Ditto of Woodcocks. 113. Ditto of Partridges. 114. A Basket of Strawberries.

Thomas Englehart.—115. Three Portraits.

George Englehart.—116 to 118.—Portraits.

J. Flaxman.—119. A Portrait (in wax).

John Foldsone.—120. A Madonna and Child.

Thomas Freeman.—121. Elevation of a Gentleman's Villa. 122. Design for a Ceiling.

James Gandon.—123. Ruins of a Basilica (a stained drawing). 124. Ditto the Vestibula of a Temple.

C. J. Garbrand.—125 and 126. Portraits.

Edmund Garvey (Associate).—127. A View of Torbay, Devonshire. 128. Ditto of Rocks, near Bath. 129. A Sun-set. 130. A Moon-light. 131. A View near Bath (small oval).

Charles Gill.—132 to 134. Portraits.

William Grantham.—135. Plan and Elevation of a Town House for a Gentleman.

John Hippisley Green.—136. Hercules and Omphale (a model).

Valentine Green (Associate).—137. A View of the Ancient Gateway of the Abbey of Evesham, Worcestershire, in the Garden of William Phillips, Esq.

Charles Grignion.—138 and 139. Portraits. 140. A Subject from Spencer's Fairy Queen, "The Charge which God doth unto me arret, of his dear safety, I do to thee commend." *Spen. Fairy Queen,* book ii. cant. 8. stan. 8.

S. H. Grimm.—141. Fairlop Fair, kept under a great Oak Tree in Epping Forest (a stained drawing). 142. The Humours of an Election (ditto). 143. A View in the Alps, Switzerland (ditto).

William Hamilton.—144. Ruins, with Turkish Figures.

Thomas Hardwick, Jun.—145. A Design for the Principal Front of a Palace. 146. Elevation of a Temple, designed for a Gentleman in Hampshire.

John Haywood.—147. North east View of St. Paul's, Covent Garden (a stained drawing).

William Henshaw.—148. A Portrait.

Thomas Hickey.—149. His Royal Highness the Duke of Cumberland. 150 to 152. Portraits.

Francis Holman.—153. A Squadron giving chace to Windward. 154. A Calm in the Downs.

Thomas Holloway.—155. A Zingara, after the Antique. 156. A Portrait (model in wax).

Nathaniel Hone, R.A.—157. The Spartan Boy (historical).

Horace Hone.—158. A Frame with Four Portraits (miniatures).

John Howes.—159. A Frame, containing I. II. III. Portraits (in enamel). IV. Æneas and Achates meeting Venus in the form of a Huntress (ditto). *Virgil, Æneis,* lib. 1. V. Portraits of Two Young Ladies (in water-colours).

— *Huddesford.*—160 and 161. Portraits.

Thomas Hull.—162. Three Miniatures.

James Jefferies.—163. The Deluge. 164. Zenocrates and Phryne.

George James (Associate).—165. A Portrait.

Alexis Judlin.—166. A Portrait.

T. T. Katchler.—167. A Portrait.

Angelica Kauffman, R.A.—168. A Portrait. 169. Sappho. 170. The Despair of Achilles on being informed by Antilochus of the Death of Patroclus. *Iliad,* lib. 18. 171. A Madonna and Child. 172. Rinaldo and Armida. *Tasso,* canto 20. 173. Andromache Fainting at the unexpected Sight of Æneas, on his arrival in Epirus. *Virgil,* lib. 3. 174. The Return of Telemachus. *Odys.* lib. 17.

John Joseph Kauffman.—175. A Holy Family.

Daniel Keefe.—176. Two Miniatures.

John Kitchingman.—177. The Beggar, as described in the "Man of Feeling," page 29. 178. A Miniature (in water-colours).

J. H. Kramer.—179. A Portrait. 180. A Landscape, from Nature.

James Lambert.—181. The Gateway of Lewes Castle (a drawing). 182. North View of Ditto (ditto).

James Lambert, Jun.—183. A Piece of Flowers.

William Lawranson.—184 and 185. Portraits.

William Legg.—186. A Design for a Nobleman's Seat.

Thomas Leverton.—187. Elevation of Stables and Offices, erected for a Gentleman in Essex. 188. Ditto of a Villa to be executed in Hertfordshire.

P. J. De Loutherbourgh.—189. A Landscape, with Cattle and Figures, representing Europa and Jupiter. 190. Portrait of a Horse. 191. A Landscape, with a Stage Coach. 192. A Washed Drawing, representing a Hall of Banditti 193. Three Drawings, with Cattle, Landscape and Figures.

William Martin.—194. Antiochus and Stratonice. (*Vide* Plutarch's Life of Demetrius.) 195. A Portrait.

A. Matthison.—196. A Landscape and Figures.

J. Mauris.—197. A Frame with Seven Portraits (in enamel).

Jeremiah Meyer, R.A.—198. A Portrait of Her Majesty. 199, 200. Portraits.

Margaret Meen.—201. A small Landscape.

Mary Moser, R.A.—202. A Piece of Flowers.

Joseph Moser.—203. Head of Antinous, from the antique (in enamel).

William Moss.—204. Plan and Elevation of a Temple dedicated to Taste.

George Mullins.—205. A Landscape. 206. Two small Landscapes and Figures.

James Nixon.—207. A Portrait.

Joseph Nollekens, R.A.—208. A Bust of a Nobleman (in marble). 209. Venus chiding Cupid (a model). 210. A Bust (ditto).

James Northcote.—211. A Girl Sleeping.

Edward Oram.—212. A Landscape. 213. Ditto (small).

George Parbury.—214. Vertumnus and Pomona (a model in wax).

William Pars (Associate).—215 and 216. Portraits.

Thomas Parkinson.—217. A Scene in Cymon (act iii. scene 1.) (small whole lengths).

Benedict Pastorini.—218. A Design for a Ceiling (a drawing).

Angelica Perotti.—219. A Conversation. 220 and 221. Portraits.

Pietro Perotti.—222. A Triumph (chiaro-oscuro). 223. A Sacrifice (ditto).

John Plaw.—224. Fantaisie, a Villa in the great Island, Windermere Lake, Westmoreland.

Thomas Rawlins.—225. A Design for a Pavilion.

Thomas Redmond.—226 and 227. Portraits.

Sir Joshua Reynolds, P.R.A.—228. A Lady (whole length). 229. Ditto (ditto). 230. Ditto (ditto). 231. A Nobleman (ditto). 232. A Lady in the Character of St. Cecilia. 233. A Portrait (half length). 234. A Nobleman (ditto). 235. The Portraits of a Young Nobleman and Sister. †235. A Portrait of a Lady. 236. A Gentleman (three quarters). 237. Ditto. 238. A Beggar Boy and his Sister.

John Richards, R.A.—239. A Landscape and Ruins. 240. A Landscape. 241. Ditto.

George Richardson.—242. Elevation of the Triumphal Arch at Orange in France, erected by Caius Marius and Luctatius.

J. F. Rigaud (Associate).—243. The Entry of Edward Prince of Wales (commonly called the Black Prince) into London with his Royal Prisoner. 244. A Portrait.

James Roberts.—245. A Portrait of a Lady in the Character of Violante in the Wonder (act ii. scene 1.) (small whole length). 246. A Portrait.

Samuel Robinson.—247. A Design of a Temple to Victory.

Spiridone Roma.—248. A Portrait.

M. A. Rooker (Associate).—249. A Portrait of an old Oak. 250. Waltham Cross. 251. Entrance of Bayham Abbey, Kent (a stained drawing). 252. The Rocks near Tunbridge Walks, Kent (ditto).

Thomas Rowlandson.—253. Delilah payeth Samson a Visit while in Prison at Gaza (a drawing).

Peter Royer.—254. A View of Paris, taken from the Pont Neuf to the Royal Bridge, together with the New Hotel des Monoies, and Part of the Louvre Gallery. 255. Ditto of Mr. Garrick's Seat at Hampton. 256. A Forest, with a Waterfall.

John Russell (Associate).—257 to 266. Portraits.

G. Rumph.—267. A Model (in wax).

William Wynne Ryland.—268. Juno borrowing the Cestus from Venus (a drawing in red chalk, from a Picture by Angelica Kauffman).

A. V. Rymsdyk.—269. Le Patesser or Pattyman. (*Vide* Yorick's Sentimental Journey, p. 46.) 270. Rennes on the Sword (ditto, p. 54). 271. A Portrait.

Paul Sandby, R.A.—272. Monerbaur Castle in Pembrokeshire (water-colours). 273. Pembroke Castle (ditto). 274. Benton Castle, Milford Haven (ditto). 275. Carnarvon Castle. 276. A Study from Nature (a stained drawing). 277. A View of Windsor Castle (ditto). 278. Ditto (ditto). 279. View of Warwick Castle (ditto). 280. Ditto (ditto).

John Saunders, Jun.—281. Samson and Delilah. 282. Portraits of Two Young Ladies (half length). 283. View from Crowe's Coffee Room, Margate (a stained drawing).

Francis Sartorius.—284. A favourite Horse.

James Scouler.—285. A Sibyl (in miniature). 286 and 287. Portraits.

Dominick Serres, R.A.—288. The Plymouth Squadron, commanded by Lord Edgecombe, Vice Admiral of the White, sailing from Spithead towards St. Helens, with His Majesty on board the Augusta Yacht. 289. His Majesty's Return to Spithead. 290. View of Fort St. George, Madras, and the arrival of Admiral Cornish from the Manillas with a Spanish Prize. 291. His Majesty's Ship Phœnix, Captain Harvey, taking Fourteen French Ships at Argenteira, 9th Nov. 1756. 292. Captain Harvey, in the Hampton Court, burning the Nymph French Frigate of thirty-six Guns, on the Coast of Majorca, 21st June 1758.

Charles Sherriff.—293. Portraits.

William Shuter.—294. Two Fruit Pieces.

T. Simpson.—295. Bloody Bridge, a View on the King's Private Road near Chelsea (in crayons).

Joseph Singleton.—296. A Frame with Miniatures.

Samuel Paul Smart.—297. A Portrait.

John Soan.—298. Elevation for a Town House. 299. Section through the Hall.

H. Spicer.—300. A Portrait.

George Stubbs.—301. Portrait of a Horse, named Euston, belonging to Mr. Wildman. 302. Portrait of a Pomeranian Dog, belonging to Earl Spencer. 303. Ditto of a Spanish Dog, belonging to Mr. Cosway. 304. Portrait of a Monkey.

James Tassie.—305. Three Cameos of Royal Portraits (in paste).

William Tomkins (Associate).—306. A large Landscape, the Figures by John James Barralet. 307. View of Encombe in Dorsetshire, the Seat of John Pett, Esq. 308. Ditto, its companion.

Charles Tomkins.—309. Two stained Drawings.

A. Toussaint.—310 to 312. Portraits.

Francis Towne.—313. A small Landscape after Nature. 314. Ditto, its companion.

William Tyler, R.A.—315. Humility and Modesty, the Design for a Monument (a model).

Benjamin Vandergucht.—316 to 319. Portraits. 320. Bobadil's Disgrace (a scene in Every Man in his Humour, act iv. scene 2). 321. A Scene in the Committee, or the Faithful Irishman, (act iv. scene 3). 322. Ditto in the Farce of the Irish Widow (act ii.).

S. Vardon.—323. A Piece of Flowers and a Bunch of Grapes.

Lewis Vaslet.—324. A Family Piece (in miniature).

G. Vitalba.—325. A Head. 326. View of a Seaport. 327. View of the Entrance of a Castle.

Samuel Wale, R.A.—328. Several of the Bishops, Nobility, and principal Citizens of London, swearing allegiance to King William at Berkhampstead Abbey.

Edward Waters.—329. St. Paul's, Covent Garden (a drawing).

Henry Webber.—330. Soldiers in Conversation (a model in wax). 331. An old Head (ditto).

Benjamin West, R.A.—332. Marc Antony showing the Robe and the Will of Julius Cæsar to the People of Rome. 333. Erasistratus the Physician discovers the Love of Antiochus for Stratonice. 334. The Prophet Elijah restoring to Life the Widow's Son. 335. Cupid, stung by a Bee, is cherished by his Mother. 336. Nathan and David: "Thou art the Man!" 337 and 338. Portraits.

William Whitby.—339. Two Portraits.

E. Whitton.—340. A Gem, with its Impressions, representing the Punishment of Prometheus. 341. A Portrait.

William Wickham. 342. Elevation of a Villa designed for a Gentleman in Norfolk.

J. Williams.—343. The Robin Hood (a drawing).

Richard Wilson, R.A.—344. The Passage of the Alps at Mount Cenis. 345. View from Muswell Hill, including Minchinden House, the Seat of His Grace the Duke of Chandos. 346. The Lake of Nemi or Speculum Dianæ, twelve miles from Rome. 347. An Hermitage at Marino.

Peter Wingfield.—348. A Portrait.

John Yenn (Associate).—349. A Garden Seat for a Gentleman in Surrey. 350. The principal Front of a Green-house. 351. A Design for a Bridge in the Earl of Pembroke's Garden at Wilton.

Johan Zoffanij, R.A.—352. The Repose, in the Flight into Egypt.

Honorary.

353. A Portrait, *by a Lady.* 354. View of the Bathing Machines, &c. near Margate (a stained drawing), *by Mr. Eyre.* 355. North-east View of the City of Bath, with the New Bridge (ditto), *by ditto.* 356. The Orange Grove (ditto), *by ditto.* 357. The Cracked Pitcher, *by Captain G. Handfield.* 358. Portrait of a Gentleman (a drawing), *by ditto.* 359. View of the new Fortresses of Crown Point, with the Army encamped there in the year 1759, *by Captain Davies of the R. Regiment of Artillery.* 360. Two small Drawings of Figs and Insects, *by ditto.* 361. Medusa. Cleopatra. After an antique Gem, *by Mr. Tetlow.* 362. A Drunken Blacksmith of Broxbourn,

Herts, in his Sunday Dress, *by Mr. Taylor.* 363. View of a Waterfall in the Pyrenean Mountains, *by Mr. Arch. Robertson.* 364. Fame (a picture in crayons), *by Lady Littleton.* 365. Warkworth Castle in Northumberland (a stained drawing), *by Captain F. Grosse.* 366. Kirkhall Abbey, Yorkshire, *by ditto.* 367. View of Southampton, from the junction of Freemantle Lane and the Romsey Road (in water colours), *by G. Keate, Esq.* 368. The Eastern View of Netley Abbey, its companion, *by ditto.* 369. Three Landscape Drawings, *by a Young Gentleman.* 370. A View after Nature (a stained drawing), *by a Young Gentleman.* 371. Ditto (ditto), *by ditto.* 372. Ditto, *by a Young Lady.* 373. A Lauroquet, *by the Hon. Miss Wilhelmina King.* 374. A Landscape, *by a Gentleman.* 376. Ditto, *by John Judd, Esq.* 377. A Drawing, after an antique Marble Statue in the Collection of Lyde Brown, Esq. at Wimbleton, *by a Lady.* 378. A Madonna (a drawing in crayons), *by a Lady.* 379. The Elevation, Horizontal and Vertical Sections of the Active Schooner, a Yacht belonging to the Earl of Ferrers, *by himself.* 380. Ditto of a Frigate-built Yacht, *by ditto.* 381. Ditto of a Vessel designed to be Clincher-built, *by ditto.* 382. Lace-makers, *by a Lady.* 383. Portrait of a Divine (in miniature), *by his daughter.* 384. Ditto of a Gentleman (ditto), *by ditto.* 385. View of Ham Walks and Petersham Woods from the opposite Banks of the Thames, *by Lieut. Col. West.* 386. A Landscape, *by Miss Ford.* 387. Ditto, *by ditto.* 388. Portrait of a Young Lady, *by her Sister.* 389. A Landscape, with a Cart coming down a Hill, *by a Lady.* 390. View from Mr. Hartley's in Gloucestershire, *by ditto.*

Omitted.

Edward Miles.—391. Portraits.

John Keyse Sherwin.—392. A Drawing (with chalk and crayons) from a Picture of Nicolo Loir.

William Henshaw.—393. A Drawing.

Thomas Malton.—394. Design for the Frontispiece to his Treatise on Perspective.

John Feary.—395. Two small Landscapes, Views of Windermere Lake, Westmoreland.

Angelica Kauffman.—396. A Lady in a Turkish Dress (small whole length). 397. Portrait of an Artist (Kitcat). 398. St. John. 399. A Cupid.

Thomas Banks.—400. Alcyone discovering the Dead Body of her Husband Ceyx (a bas-relievo in marble).

[To be continued.]

CATALOGUES OF PICTURES EXHIBITED AT THE ROOMS OF THE ROYAL ACADEMY.

[Continued from p. 88.]

Eighth Exhibition, 1776.

"Laus nova nisi oritur, etiam vetus amittitur."—*Pub. Syrus.*

Antonio Alexander.—1. A Small Landscape.

James Alves.—2. St. Cecilia (half length) (a miniature). 3. Portrait of a Child (ditto).

— *Ashford.*—4. A Landscape.

Richard Atkinson.—5. A Landscape (in water-colours).

William Austin.—6. View on the Rhine near Coblentz.

John Bacon (Associate).—7. A Marble Bust (a portrait). 8. Narcissus (a model).

J. J. Barralet.—9. The Elder Brothers (from *Beaumont and Fletcher*). 10. The Spanish Curate (ditto). 11. Women Bathing.

Melchior Barralet.—12. View of Carshalton in Surrey.

George Barret, R.A.—13. View on Llanberies Pool in the Mountains of Snowden, North Wales. 14. Group of Beech Trees in the Park of William Loche, Esq., Surrey (water-colours).

W. A. Barron.—15. View of Hampton Court and the River, looking towards Thames Ditton. 16. View at Stoke in Buckinghamshire.

James Barry, R.A.—17. Death of General Wolfe. 18. Portraits in the character of Ulysses and his Companions escaping from the cave of Polypheme. (*Homer's Odyssey.*)

F. Bartolozzi, R.A.—19. A Drawing (in colours) representing Charity.

William Beechey.—20 and 20†. Portraits.

E. Belk.—21. Elevation of the Principal Front, designed for the Town Hall, Bath.

Mary Benwell.—22 and 23. Portraits.

Mary Bertrand.—24 and 25. Portraits. 26. A Primrose Girl.

John Bogle.—27 and 28. Portraits.

John Boultbee.—29. A Landscape.

Thomas Boultbee.—30. A Landscape. 31. Ditto.

Josiah Boydell.—32. A Portrait. 33. Juno.

Charles Brown.—34. A Frame with Gems and Impressions, viz.: A Group of Stags; Ditto of Lions.

George Brown.—35. A Landscape.

William Brown.—36. A Frame with Gems and Impressions, viz.: Liberality directing her Attributes to the Debtor's Prison (engraved for the Society for relieving Persons confined for Small Debts); Portrait; Hercules and Omphale; Portrait; Bacchus; A Young Satyr; Ganymede.

E. Burch, R.A.—37. A Model (in wax) of the Empress of Russia. 38 and 39. Portraits. 40. Sulphur Casts from Gems, viz.: An Emblem of Silence; A Head of Raphael; A Figure of Hope; Head of Sir Isaac Newton; An Emblem of Meditation. 41. A Head of Apollo with the Stone.

William Burgess.—42. A Portrait.

P. C. Canot (Associate).—43. A Proof Print (after Mr. Paton) of the Action between the Russians and the Turks, in July 1770.

Agostino Carlini, R.A.—44. A Portrait.

— *Carteaux.*—45. The Genius of Painting assisted by the Graces employing the colours of the Rainbow to represent Beauty (the Portrait of a Lady).

George Carter.—46. A Weary Pilgrim on his Journey to St. Peter. 47. The Dying Pilgrim, with a View of the Sibyl's Temple at Rome.

Charles Catton, R.A.—48. The Triumph of Love (an emblematic picture) 49. A Small Landscape. 50. A Salvator Mundi.

Charles Catton, Jun.—51. View of London from Blackfriars Bridge. 52. Ditto of Westminster from Westminster Bridge.

Joseph Cerracci.—53. Thetis entreating Jupiter to revenge the wrongs her son Achilles had suffered from Agamemnon. (*Pope's Iliad*, book ii. p. 662.)

John Cervan.—54. View of Mr. Hoare's Seat in Somersetshire. 55. View thirty miles from Exeter.

Sir Geo. Chalmers, Bart.—56. A Portrait.

Sir William Chambers, R.A.—57. Plan and Elevation of a Mausoleum.

Mason Chamberlin, R.A.—58 and 59.—Portraits.

C. Chapman.—60. Four Small Portraits (in chalk).

J. B. Cipriani, R.A.—61. The Rape of Orythia. (*Ovid's Met.*)

John Singleton Copley.—62. A Conversation.

Richard Cosway, R.A.—63. A Madonna and Child (portraits). 64. Portrait of a Young Lady in the Character of Psyche (a miniature).

Samuel Cotes.—65 to 67. Portraits.

John Cozens.—68. A Landscape, with Hannibal in his march over the Alps, showing to his army the fertile plains of Italy.

William Craft.—69. A Basso-relievo from an Antique Gem (enamel).

Robert Crone.—70. A Landscape. 71. Its Companion. 72. Two Landscapes (drawings).

Richard Crosse.—73. A Portrait.

George Cuit.—74. The Infant Jupiter fed with Goat's Milk and Honey.

Nathaniel Dance, R.A.—75. The Death of Mark Anthony.

N. T. Dall (Associate).—76. View of Gordal near Malkham in Craven, Yorkshire. 77. View near Fountain's Abbey in Yorkshire, belonging to the Honourable William Aislabie.

Thomas Daniel.—78. A Flower Piece.

Robert Davy.—79. A Venus and Cupid. 80. A Portrait. 81. A Miniature.

Thomas Day.—82. A Portrait.

Benjamin Diemar.—83. A Father lamenting over his Son, whom he had slain in his madness. (*Klopstock's Messiah*, b. ii. p. 38.) 84. Agis King of Sparta (*Plutarch's Lives*). 85. Portrait of a Gentleman (whole length miniature). 86. Ditto of a Young Roman. 87. The Monument of the Horatii and Curatii at Albano near Rome.

John Dotchen.—88. A Villa designed for a gentleman in Middlesex.

William Doughty.—89. A Portrait.

Robert Dunkarton.—90 to 93. Portraits.

Richard Edwin.—94. Longitudinal Section of the Concert Room in Hanover Square.

Stephen Elmer (Associate).—95. Dead Game. 96. Death of a Fox. 97. Fish and Cat. 98. Fruit. 99. Ditto.

Thomas Englehart.—100. Two Portraits.

George Englehart.—101. A Family (in miniature).

— *Fane.*—102. A Portrait.

James Gandon.—103. Ruins of a Temple (a stained drawing). 104. Ditto (ditto).

Caleb Garbrand.—105. A Portrait.

Edmund Garvey (Associate).—106. A View of the Bristol Hot Well House and St. Vincent's Rock. 107. Ditto of ditto, taken near the Ferry. 108. Ditto of Rocks called Hare Hole, near Lulworth Castle, the seat of Edward Wild, Esq. 109. Ditto of ditto, called Barn's Door. 110. Ditto of Portland Island near the Chapel. 111. The Lake of Nemi. 112. Two Small Views.

J. Gaskell.—113. A Portrait.

Henry Gilder.—114. North-east View of Windsor Castle. 115. A View from Nature.

John Grassie.—116. Two Drawings (in pen and ink).

Valentine Green (Associate). 117. South-east View of the Abbot's Tower, with the Churches All Saints and St. Lawrence, Evesham, Worcestershire.

J. Hippisley Green.—118. Jacob meeting Rachel.

William Griffin.—119. Portrait of Mr. Lovat, of Worcester, the Electrical Philosopher. 120. Ditto of a Lady (miniature).

Charles Grignion.—121. A Portrait. 122. Cephalus and Procris. (*Ovid's Met.* book vii.)

S. H. Grimm.—123. Three Landscapes (in water-colours).

Gavin Hamilton.—124. Mary Queen of Scots resigning her Crown.

William Hamilton.—125. Two Drawings of Ruins.

C. Handasyde.—126. A Portrait (in enamel).

Thomas Hardwick, Jun.—127. Elevation of a Mausoleum. 128. Ditto of a Senate House.

— *Hay.*—129. A Miniature.

William Hoare, R.A.—130 and 131. Portraits.

John Holcraft, Jun.—132. Design for a Gentleman's Villa.

William Hodges.—133. View of Matavie Bay in the Island of Otaheite. 134. View taken in the Bay of Otaheite, Peha. 135. Two Views in Dusky Bay (small).

Thomas Holloway.—136. Portrait of a Gentleman. 137. Ditto of the Rev. R. Robinson. 138. The Pensive Muse (an impression from an intaglio), after Angelica Kauffman.

Francis Holman.—139. A Shipwreck near Beachy Head. 140. His Majesty's Ship Victory sailing from Sheerness, preparing to anchor at the Nore.

Camillus Hone.—141. A Brace of Partridges.

Nathaniel Hone, R.A.—142. A Lady and Child. 143. St. Cecilia. 144. A Lady in the Character of Hebe. 145. A Lady winding Gold Thread. 146. A Scholar of Westminster.

Horace Hone.—147. A Portrait.

John Howes.—148 to 150.—Portraits.

Thomas Hull.—151. A Portrait.

James Hunter.—152. Design for a Temple dedicated to the Cardinal Virtues.

Alexis Judlin.—153. A Fancy Piece representing Innocence. 154. A Portrait.

Angelica Kauffman, R.A.—155. The tender Eleanora sucking the Venom out of the Wound which Edward I., her Royal Consort, received with a poisoned Dagger from an Assassin in Palestine (*Rapin's Hist.* vol. iii. p. 179). 156. Lady Elizabeth Grey imploring of Edward IV. the Restitution of her deceased Husband's Lands, forfeited in the Dispute between the Houses of York and Lancaster (*Rapin's Hist.* vol. v. p. 26). 157. Patience.

> " Her meek hands folded on her modest breast,
> In mute submission lifts the adoring eye
> E'en to the storm that wrecks her."—*Mason's Caractacus*, p. 15.

158. Armida in vain endeavours with her Entreaties to prevent Rinaldo's Departure (*Tasso*, vol. ii. canto 16). 159. Portrait of a Gentleman (whole length).

J. Joseph Kauffman.—160. Portrait of Himself. 161. Charity.

John Kitchingman.—162. A Portrait.

James Lambert.—163. View in Plashet Park near Lewes.

James Lambert, Jun.—164. Two small Fruit Pieces.

William Lawranson.—165. A Portrait.

Thomas Lee.—166. Drawing of a Summer-house in Lady Pelham's Park at Esher, Surrey. 167. Design for a Garden Pavilion.

Thomas Leverton.—168. Principal Front of Boyles, now building in Essex.

R. Livesay.—169. A Portrait. 170. St. Eldred of the Bower (*Vide* Miss More's Poems).

John Charles Lochee.—171 and 172. Busts.

P. J. De Loutherbourg.—173. A Landscape, with Cattle. 174. A Winter Morning, with a Party skating. 175. A Summer's Evening, with a View

of a Public Road. 176. A rocky Landscape, with a Cataract. 177. A Landscape, with Cattle. 178. Banditti. 179. A small Portrait of a Lady. 180. A Boxing Match (from *Tom Jones*). 181. The Shepherdess of the Alps (from *Marmontel*) (a drawing). 182. Lauretta (ditto) (ditto). 183. A Banditti Soldier (ditto).

Thomas Major (Associate).—184. Our Saviour when young, in the character of the Good Shepherd, collecting the strayed Lambs.

> "Looks commercing with the skies,
> Thy wrapt soul sitting in thine eyes."—*Milton, Il Penseroso.*

Engraved from a Painting of Murillo, in the Collection of Her Grace the Duchess of Bridgewater.

Thomas Malton, Jun.—185. The Market-place of Pontefract (a stained drawing). 186. Ditto of Beverley, Yorkshire (ditto).

William Martin.—187. A Portrait.

Jeremiah Meyer, R.A.—188 and 189. Portraits.

J. Jacob Miltenberg.—190. The Judgment of Paris (in enamel).

John Moore.—191. A Bust.

P. M. Morland.—192. Two Portraits.

Mary Moser, R.A.—193. A small Flower Piece. 194. Venus and Cupid.

Joseph Moser.—195. A Head in the Character of Flora (in enamel).

William Newton.—196. Section of a City House of the ancient Romans, designed for the Second Volume of the Translation of Vitruvius. 197. Elevation of the Villa Urbano, ditto.

James Nixon.—198. Portrait of a Young Lady (in miniature).

Joseph Nollekens, R.A.—199. Statue of Juno (in marble). 200. A Bust (ditto). 201. Ditto. 202. Ditto.

James Northcote.—203. An Old Man's Head.

Edward Oram.—204. A Summer's Evening. 205. A View of Windsor Castle from Cranbourn Wood.

John Parker.—206. A Landscape, with the Triumph of Bacchus. 207. A small ditto, with Pluto and Proserpine. 208. Ditto, Ceres in search of her Daughter.

George Parbury.—209. Cybele (a model in wax).

Thomas Parkinson.—210. A Scene in the Duenna (act iii.). † 210. Ditto.

William Parry.—211 and 212. Portraits. 213. Hieva, Chief Mourner of Otaheite (*Hawksworth's Voyages*, vol. ii. p. 236). 214 and 215. Portraits.

William Pars (Associate). 216 and 217. Portraits.

P. Pastorini.—218. Drawing of a Painted Ceiling.

R. Paton.—219. View of the City and Port of Rochester. 220. View of His Majesty's Dockyard at Deptford and the Royal Hospital at Greenwich, with the Procession of the Trinity Masters, being part of a set of Views of the Royal Dockyards.

Edward Penny, R.A.—221. Jane Shore led to do penance at St. Paul's. The

insolent in office and pretenders to purity, by insulting the wretched, betray their own baseness.

William Peters (Associate).—222. Mr. Wortley Montague in his Dress as an Arabian Prince. 223 to 226. Portraits.

Anthony Poggi.—227. Two small Portraits.

Thomas Rawlins.—228. South Front of a Design for a Person of Quality.

Catherine Read.—229 and 230. Portraits.

Philip Reinagle.—231. A Portrait.

Thomas Redmond.—232. A Portrait.

Sir Joshua Reynolds, P.R.A.—233. Portrait of a Lady (whole length). 234. Ditto (ditto). 235. Ditto of a Nobleman (ditto). 236. Omiah (ditto). 237. A Nobleman (half length). 238. A Lady (half length). † 238. Ditto. 239. Portrait of a Boy in the Character of Henry VIII. 240. Portrait of a Nobleman (three quarters). 241. Ditto of a Gentleman (ditto). 242. Portrait of a Child in the Character of Bacchus. 243. St. John. 244. Samuel.

John Richards, R.A.—245. View of Chepstow Castle in Monmouthshire. 246. Ditto of the Colosseum. 247. Ditto of the Castle of St. Angelo. 248. A Lamp-light.

Alice Richardson.—249. Portrait of Oteronganente, one of the American Chiefs now in London. 250. A Portrait. 251. A Boy's Head.

George Richardson.—252. The Ceiling executed in the Grecian Hall at Kedlestone, the Seat of the Right Hon. Lord Scarsdale.

Samuel Rickards.—253. Three Portraits.

J. F. Rigaud (Associate).—254. Portrait of an Artist. 255. Boys at Play, representing Spring and Autumn (a ceiling piece). 256. Portrait of a Child. 257. Agrippina landing at Brundusium with the Ashes of Germanicus, and delivering the Urn to the Centurions to be carried to Rome (a drawing). (*Vide* Tacitus, book 3.)

Samuel Robinson.—258. Design for the principal Front of a public Assembly House.

M. A. Rooker (Associate).—259. A Ruin (a stained drawing). 260. The Cross aisle of Bayham Abbey, Sussex (ditto). 261. A Part of King's College Chapel, Cambridge (ditto). 262. Kirkstall Abbey, Yorkshire (ditto).

Peter Royer.—263. A Landscape, with Architecture.

John Russell (Associate).—264 to 270. Portraits.

Paul Sandby, R.A.—271. Part of Bangor. 272. A Landscape, with a Recruiting Party. 273. Ditto, a Warm Evening.

John Saunders, Jun.—274. Jacob and the Angel. 275. A Foundling Girl. 276. Two Small Portraits (in crayons).

James Scouler.—277. A Portrait.

Dominick Serres, R.A.—278. A View of Brown Sea Island and Castle near Pool, belonging to Humphrey Sturt, Esq. 279. The South-west View of the Island of Lundy, in the Bristol Channel, belonging to Sir John Borlase Warren, Bart.

James Shaw.—280. Two Portraits.

Samuel Shelly.—281. Three Miniatures.

John Keyse Sherwin.—282. Galatea. (*Ovid's Met.* book xiii. ver. 370.)

Charles Shirriff.—283. A Portrait. 284. A Frame with Five Portraits.

William Shuter.—285. A Flower Piece.

John Skinner.—286. A Portrait.

John Simmonds, Bristol.—287. A Portrait.

Paul Smart.—288. A Portrait.

John Soan.—289. The Principal Façade and Plan of a Design for a Royal Academy.

Jonathan Spilsbury.—290 to 292. Portraits.

George Stubbs.—293. Tigers at Play. 294. Mares and Foals. 295. Portrait of a Dog. 296. Ditto.

William Tait.—297. The Meeting of Belisarius with his daughter Eudoxia. 298. A Portrait.

James Tassie.—299. Three Portraits (in paste).

Alexander Taylor.—300. Three Miniatures.

William Tomkins (Associate).—301. A Nest of Magpies.

Charles Tomkins.—302. A View near Dorking, Surrey. 303. Ditto of Northaw Church, Hertfordshire. 304. A Bridge, its companion.

A. Toussaint.—305. A Portrait.

William Tyler, R.A.—306. A Bust of an Officer (in marble).

Benjamin Vandergucht.—307. A Portrait. 308. Ditto of an Artist. 309. The Steward of the Stratford Jubilee. 310. A Portrait.

Samuel Wale, R.A. (Professor of Perspective).—311. Some of the Nobility, Bishops, and principal Citizens of London swearing allegiance to King William at Berkhamstead Abbey (a sketch). 312. The Duke of York taken from his Mother the Dowager of Edward IV. out of the Sanctuary of Westminster, to be conveyed to the Tower to his Brother, by order of Richard Duke of Gloucester (ditto).

John Webber.—313. Portrait of an Artist. 314. Two Views of the Environs of Paris.

Henry Webber.—315. A Senatorial Figure (a model).

Benjamin West, R.A.—316. Devout Men taking the Body of St. Stephen (an altar-piece). 317. Daniel interpreting to Belshazzar the Writing on the Wall. 318. Hagar and Ishmael. 319. Isaac's Servant tying the Bracelet on Rebecca's arm. 320. Rinaldo and Armida. 321. A Domestic Scene.

Ann Whytell.—322. A Piece of Shells. 323. Ditto (in water-colours).

William Wickham.—324. Elevation of a Shooting Casine.

Robert Wilkinson.—325. An Oval Landscape. 326. A Small Landscape.

Richard Wilson, R.A.—327. A View of Sion House from Richmond Gardens.

Thomas Wogan.—328. A Frame with Five Miniatures.

John Yenn (Associate).—329. A Casine for a Gentleman's Park. 330. A Villa.

Honorary.

331. A Portrait, *by a Lady.* 332. Two Views in North Wales, *by Mr. G. Gains.* 333. A View of the Queen's Palace, *by Mr. John Serres.* 334. A View after Nature, *by a Young Gentleman.* 335. Ditto, *by a Young Lady.* 336. A View of the Market-place at Dieppe, with part of St. James's Church, *by Mr. Davis.* 337. A Grecian Fair, *by a Gentleman.* 338. Pot-fair, Cambridge, its companion, *by ditto.* 339. A small Drawing, *by ditto.* 340. Ditto, its companion, *by ditto.* 341. A View in Risby Park (a drawing), *by a Young Lady.* 342. A View of London Bridge, with St. Magnus' Church from Fish Street Hill, *by a Gentleman.* 343. A View of the Parade at Margate, *by Mr. Eyre.* 344. Part of Canterbury Cathedral, *by ditto.* 345. A Drawing from Pope's Eloisa to Abelard, *by a Lady.* 346. Caister Castle, Norfolk, the house of Sir John Fastolf, *by Captain F. Grosse.* 347. Keep and Leaning Tower of Caerpilly Castle, Glamorgan, *by ditto.* 348. A Landscape, *by a Gentleman.* 349. A View in North Wales, *by Mr. Tobin.* 350. A Village Wedding, *by G. Keate, Esq.* 351. Shakspeare's Cliff at Dover, as it appeared in 1767 before the Fall of its Summit, *by ditto.* 352. A Cottage, its companion, *by ditto.* 353. A View in the Island of Guadaloupe (a stained drawing), *by a Gentleman.* 354. The Source of the Danube, *by ditto.* 355. Venus and Attendants (in crayons), *by a Lady.* 356. Flora (ditto), *by ditto.* 357. A View of Hever Castle, in the County of Kent (a drawing), *by a Gentleman.* 358. A View of the Citadel of Palais in the Island of Belleisle, after its reduction by his Majesty's Troops in the year 1761, *by Lieut. Col. West.* 359. A Drawing (in chalk), *by a Lady.* 360. A Drawing in the Front of Wollerton Hall, *by ditto.* 361. Two Miniatures, *by ditto.* 362. A Head of Sophonisba, *by ditto.* 363. Our Saviour blessing the Elements, *by ditto.* 364. A Holy Family, *by ditto.*

Omitted.

Thomas Hickey.—365. Portrait of Her Royal Highness the Duchess of Cumberland.

George Carter.—366. Philosophers reasoning in Ovid's Tomb.

— *Carteaux.*—367. A Portrait.

William Hodges.—368. A View in Dusky Bay, New Zealand.

John Toldsone.—369. Camillus the Dictator and the perfidious Schoolmaster of Falerii. (*Plutarch's Life of Camillus.*)

— *Lair.*—370. A Holy Family (in miniature).

John Feary.—371. A View of Windermere Lake, Westmoreland, taken on Furness Fell, Lancashire.

Vicenzo Rubbigliard.—372. Two Portraits.

Robert Wilkinson.—373. A Landscape.

W. Hanneman.—374. A Portrait.

Francis Sartorius.—375. Portrait of a Horse.

Benjamin Hillingbeck.—376. An Arabian Horse, the property of the Marquis of Rockingham.

Thomas Pye.—377. Portrait of a Child.

Joseph Moser.—378. A Portrait (a model in wax).

Robert Davy.—379. A Madonna.

NINTH EXHIBITION, 1777.

"Sint Mæcenates non derunt, Flacce, Marones."—*Mart.*

John Alefounder, Jun.—1. A Design for a Lunatic Hospital.

David Allan.—2. An Italian Shepherd Boy. 3. A Neapolitan Girl. 4. A Family of the Island of Procida in the Mediterranean giving Alms to a Hermit.

Charles Almande.—5. A Fresh Gale.

James Alves.—6. Portraits (in crayons).

John Bacon (Associate).—7. A Head of Jupiter Tonans (a model). 8. A Bust (in marble). 9. Two of the Muses (in marble) designed for the Pilasters of a Chimney-piece.

James Barbut.—10. Shells. 11. Butterflies.

J. Melchior Barralet.—12. A View of Maidstone Church and Bridge (a tinted drawing). 13. Ditto Maidstone Church and College (ditto). 14. The City of Rochester from Stroud (ditto). 15. Rochester Castle and Bridge (ditto).

George Barret, R.A.—16. A Storm, the Scene Llanberies Pool in the Mountains of Wales. 17. A View on ditto, Morning. 18. A View, from Richmond Hill, of the Queen's Terrace.

W. A. Barron. 19. View on West End Green at Stoke in Buckinghamshire. (a drawing). 20. Ditto on Fotteridge Common (ditto).

William Beechey.—21. Two Small Portraits.

Mary Benwell.—22. A Portrait (in crayons). 23. Two Miniatures.

Edward Birch, R.A.—24. A Frame with Sulphur Casts from Gems, viz.: A Head of Pope; Ditto of a Young Jupiter; A Tribute to Wisdom, from a design of Signiora; Angelica Kauffman; A Head of Ceres; Ditto of Locke. 25 to 28. Portraits.

John Bogle.—29. Vertumnus and Pomona (a miniature).

Thomas Boultbee.—30. A View of Staunton Harold in Leicestershire, the Seat of Earl Ferrers.

Benjamin Bowring.—31. A Portrait. 32. Apollo and Diana.

William Brown.—33. A Frame with a Gem and Impressions, viz.: A Roman Marriage. Portrait of Cervantes. Ditto of a Lady.

Charles Brown.—34. A Gem and Impression, viz.: Pyrrhus, when an Infant, brought to King Glaucius for protection.

Augustin Brunias.—35. A Sunday Negroes' Market in the Island of Dominica.

William Burgess.—36. Portrait of Three Pupils studying from Nature.

— Calza il Bolognese.—37. The Holy Family.

De Cambruzzi.—38. A Portrait (in crayons).

Elizabeth Carmichael.—39. A Portrait.

George Carter.—40. Historical Portraits:—Meeting of Isaac and Rebecca. 41. Portrait of a Lady tuning her Mandolin (small half-length). 42. A Group of Heads (portraits).

Mrs. De Castro.—43. A Flower Piece (a drawing).

Charles Catton, R.A.—44. A Portrait. 45. Ditto of a Spanish Dog.

Charles Catton, Jun.—46. A Sea Piece. 47. A Mackerel Boat coming up the Thames. 48. View of London, from the Adelphi Wharf.

Joseph Ceracchi.—49. Castor is agreeably surprised in the Chase by Pollux his Brother, who offers to share with him alternately that Immortality which he himself had before enjoyed; and laying aside his Arms, tenderly invites him to make the Circuit of the Zodiac. 50. Two Medallions of Two Young Noblemen. 51. Bust of an Admiral. 52. Ditto of Mercury.

Mason Chamberlin, R.A.—53. A Portrait. 54. Ditto of a Boy with his Kite.

Sir William Chambers, R.A.—55. A Bridge of Woburn Abbey.

John Clevely, Jun.—56. View of Dover. 57. Balem Castle, the Entrance into the Tagus, Lisbon. 58. View on the Tagus, ditto.

Julien Colibert.—59. Medallion of His Majesty.

Richard Collins.—60. Two Portraits.

John Singleton Copley (Associate).—61. A Family (whole length). 62. A Portrait. 63. Ditto. 64. The Nativity.

Richard Corbould.—65. A Portrait.

Richard Cosway, R.A.—66. Portraits of a Nobleman's Children at Play. 67. Portrait of a Lady (in miniature).

Samuel Cotes.—68. Portraits.

Alexander Cozens.—69. A Landscape.

William Craft.—70. A Bust on a dark Ground, the present Style of Painting (in enamel). 71. A Frame, with Two Basso-relievos:—Tuccia, a Vestal, carrying Water in a Sieve; and a Sacrifice, from the Antique Enamel.

James Cranke.—72. A Portrait.

Robert Crone.—73. View of the Circus of Caracalla (a drawing). 74. Ditto of Hampstead and Highgate (ditto). 75. Two Landscapes (ditto).

Richard Crosse.—76 to 80. Portraits.

George Cuit.—81. View near Gisborough in the North Riding of Yorkshire. 82. Ditto of the Town of Gisborough, with the adjacent Country, taken from the old Alum Works belonging to William Chaloner, Esq. 83. A Portrait.

George Cumberland.—84. A Fancy Head (in miniature).

Thomas Daniel.—85. A Portrait. 86. Two Flower Pieces. 87. Two Drawings; Views of the Porch House at Chertsey, Surrey, the Retirement of Cowley.

Robert Davy.—88. A Conversation.

Thomas Day.—89. Cupid (in miniature). 90. Musidora in crayons (*Vide* Thomson's Seasons, (Summer,) line 1308).

Richard Dean.—91. A Frame with Sulphur Casts from Gems, viz.: Minerva; Head of an Angel; Ditto; Portrait of a Lady.

— *Deane.*—92. The Lago Averno near Naples.

Diana Deitz.—93. A Portrait.

— *Delane.*—94. View near Tivoli.

Robert Dighton.—95. A Conversation. 96. Drawing of a Gentleman, from memory.

John Dotchen.—97. Section of a Design for a Church.

William Doughty.—98. Portrait of Mr. Elwick of Wakefield.

John Downman.—99 to 104. Portraits.

John Durand.—105. A Gate near Margate.

George Paul Eckstein.—106. A Bas-relief (in marble). 107. A model (in wax).

E. Edwards (Associate).—108. Timon and Apemantus, from Shakspeare. 109. A Portrait.

Richard Edwin.—110. Design for a Villa in Surrey.

Stephen Elmer (Associate).—111. A Fox and Pheasant. 112. Fowls, &c. 113. Basket of Strawberries. 114. Partridges. 115. Fruit. 116. A Politician. 117. View of Farnham Castle.

George Englehart.—118. A Portrait.

Thomas Englehart.—119. A Medal (in wax). 120. A small Bust (ditto).

John Feary.—121. A Landscape, with Figures and Cattle.

John Flaxman, Jun.—122. Model (in clay) of Pompey, after his Defeat at Pharsalia. 123. Ditto of Agrippina, after the Death of Germanicus. 124. Portrait of a Lady (in wax).

John Foldsone.—125. Cymon and Iphigenia, from *Dryden's Fables.*

Thomas Freeman.—126. Elevation of a Villa.

— *Fusole* *.—127. Scene in Macbeth.

— *Gains.*—128. View of Marlborough. 129. Ditto in Hyde Park. 130. Ditto in North Wales.

Thomas Gainsborough, R.A.—131. His Royal Highness the Duke of Cumberland. 132. Her Royal Highness the Duchess of Cumberland. 133. Portrait of a Lady. 134. Ditto of a Nobleman. 135. Ditto of Mr. Abel. 136. A large Landscape. 137. Portraits of Two Young Gentlemen.

James Gandon.—138. Elevation of the principal Front of Warley Place.

Caleb Garbrand.—139. Portraits.

Edmund Garvey (Associate).—140. View of Mereworth Castle, Seat of Lord Despencer. 141. View of Margate. 142. Ditto of Conway Castle, Seat of the Earl of Hertford. 143. A Landscape (oval). 144. A Snow Piece, its Companion.

J. Gaskel.—145. Portraits.

Andrea Graglia.—146. Portrait of a Foreign Nobleman. 147. The Marchioness of Cordon, the Sardinian Ambassador's Lady.

Alessandro Graglia.—148. Portrait of Mrs. Vento (in miniature).

Valentine Green (Associate) (Engraver to His Majesty).—149. Devout Men taking up the Body of St. Stephen (mezzotinto), from the Altar-piece of St. Stephen's, Walbrook, painted by Benjamin West, Esq. 150. The Golden Age (mezzotinto), from ditto.

* *Fuseli*, then at Rome.

Charles Grignion.—151. Portrait of Hibraim Aga, a Persian. 152. A sleeping Nymph. 153. A Bacchanalian Nymph, its Companion.

S. H. Grim.—154. Pyramis and Thisbe. 155. Cephalus and Procris. 156. The Death of Adonis. 157. Ceyx and Halcyone.

— *Grombridge.*—158. Three Landscapes. 159. A Moonlight.

William Hamilton.—160. Nymphs sacrificing (a drawing).

J. Harding.—161. A Portrait.

Thomas Harrison (Member of St. Luke's Academy at Rome).—162. Half the Plan of a Design for the Piazza del Popolo; the principal Entrance into Rome; Elevations of one Flank, and the Gate-end of the Square; Sections of the Church, Chapel, &c.; Sections of the Square and Convent.

George Haugh.—163. A Head.

— *Hay.*—164. A Portrait.

John Hickey.—165. A Monumental Figure in Marble (bas-relief). 166. Tablets of Foliage in Marble, for a Chimney-piece.

— *Hill.*—167. A Frame with Miniatures.

William Hodges.—168. View in Dusky Bay, New Zealand. 169. Ditto in the Island of Madeira. 170. Ditto, its Companion, in the Island of Fayal, one of the Azores. 171. The War Boats of the Island of Otaheite and the Society Isles, with a View of part of the Harbour of Ohamaneno in the Island of Ulieka, one of the Society Islands.

Thomas Holloway.—172. A Portrait.

Francis Holman.—173. A sudden Squall, with Ships sailing through the narrow Channel near Reculver in Kent. 174. A Ship in a Storm near the Isle of Wight.

Nathaniel Hone, R.A.—175 to 180. Portraits.

Horace Hone.—181 and 182. Portraits.

Camillus Hone.—183. A Portrait.

Mrs. Hook.—184 and 185. Portraits.

John Howes.—186. The honorary Medal presented to David Garrick, Esq. by the Incorporated Actors of Drury Lane Theatre (painted in enamel, from a Drawing by Mr. Cipriani).

Thomas Hull.—187. A Miniature.

James Hunter.—188. Design for a Mausoleum.

William Hunneman.—189. A Head.

George James (Associate).—190 and 191. Portraits.

Angelica Kauffman, R.A.—192. Sylvia lamenting over the favourite Stag, wounded by Ascanius. (*Virgil's Æneid*, book 7.) 193. Dido (*Virgil's Æneid*, book 4.) 194. Maria near Moulines. (See *Yorick's Sentimental Journey.*) 195. Love punished. 196. Group of Children.

Joseph Kauffman.—197. Portrait of an Artist.

Alexander M'Kenzie.—198. A Portrait (a model in wax).

Daniel O' Keffe.—199. Two Miniatures.

T. Kettle.—200 and 201. Portraits.

John Kitchingman.—202. A Sea Piece, with Pleasure Boats, belonging to the Cumberland Society, sailing into Sheerness. 203 to 205. Miniatures.

James Lambert.—206. Two Landscapes, with Cattle.

James Lambert, Jun.—207. A Moss Rose.

William Lawranson.—208. A Portrait.

Anthony Lesvallier.—209. A French Kitten.

Thomas Leverton.—210. A Chapel now building. 211. A Villa to be erected in Essex.

Richard Livesay.—212 to 215. Portraits.

P. J. Loutherbourgh (Painter to the King of France, and Member of the Royal Academy of Paris and Marseilles).—216. A Storm *. 217. A Landscape, with Cattle. 218. A Landscape, with Ruins and Cattle (a drawing). 219. Ditto, with Cattle, at a Well. 220. Ditto a rocky Landscape, with Figures and Cattle.

Mauritius Lowe.—221. Homer singing his Iliad to the Greeks (a drawing).

Thomas Malton, Jun.—222. View of the House and Garden of A. Emerson, Esq. East Retford. 223. Ruin of All Saints' Church, Pontefract. 224. View of West Gate in Wakefield. 225. Ditto of the Market-place of Hull. 226. Design for a Triumphal Bridge.

Elias Martin (Associate).—227. View of Pain's Hill near Cobham, taken from the Tent. 228. View of ditto, taken from the Vineyard. 229. A large Landscape and Figures. 230. An Offering of Milk to Pan for the Restoration of a Brother's Health. 231. A Cabinet-maker enjoying his Tipping Time.

Thomas Maynard.—232. A Portrait.

Thomas Medland.—233. View in Hyde Park. 234. View on Millbank, Westminster.

Margaret Meen.—235. Two Flower Pieces (in water-colours).

Jeremiah Meyer, R.A. (Painter in Enamel and Miniature to His Majesty).—236 and 237. Portraits (in miniature).

Il Milanese.—238. The Triumph of Venus neglecting the Fine Arts.

John Moore.—239. An Italian Greyhound (in marble).

M. Morland.—240. Three Miniatures.

Joseph Moser.—241. Bacchus and Ariadne, a pair of Bracelets (painted in enamel in imitation of cameos). 242. A Portrait (in enamel).

Mary Moser, R.A.—243. Piece of Flowers. 244. Girl making a Garland.

William Moss.—245. Design for a Nobleman's Seat.

James Nixon.—246 to 248. Portraits.

Joseph Nollekens, R.A.—249. Bust of a Nobleman (in marble). 250. Ditto of a Gentleman (ditto). 251. Ditto (ditto). 252. Ditto (ditto). 253. Ditto of a Lady (a model). 254. Ditto of a Gentleman (ditto).

Edward Oram.—255. Evening. 256. Study of Trees. 257. A small Landscape.

* Originally "A Midsummer's Afternoon, with a Methodist Preacher."

Joseph Parker.—258. The Judgment of Hercules (a stained drawing).

James Parlby.—259. Elevation of a Country House.

William Parry (Associate).—260 and 261. Portraits.

R. Paton.—262. View of the Great Fire in the Dockyard at Portsmouth, July 1770. 263. View of His Majesty returning from the Fleet into Portsmouth Harbour after the *Feu de Joie* 26th of June 1773.

Henry Pelham.—264. Finding of Moses. 265 and 266. Portraits.

Edward Penny, R.A. (Professor of Painting).—267. Portrait of a Bishop. 268. A small Head. 269. Ditto.

William Peters, R.A.—270. A Woman in Bed. 271. Portrait of a Gentleman in a Masquerade Dress. 272. A Country Girl. 273. St. John.

— *Plott.*—274 to 276. Miniatures.

J. F. Rigaud (Associate).—277 to 280. Portraits. 281. A Madonna and Child.

Francesco Renaldi.—282. A Portrait.

Sir Joshua Reynolds, P.R.A.— 283. Portrait of a Lady (whole length). 284. Ditto (ditto). 285. Ditto (ditto). 286. Portrait of a Nobleman, with his Brothers and a Young Lady. 287. Ditto of a Young Nobleman. 288. Ditto of a Young Lady. 289. Ditto of a Lady and Child. 290. Ditto of a Lady (half-length). 291. Ditto of a Clergyman (three-quarters). 292. Ditto of a Gentleman. 293. A Cupid asleep. 294. A Fortune-teller. 295. A Boy reading.

Samuel Rickards.—296. A Portrait.

James Roberts.—297. Portrait of Miss P. Hopkins, in the Character of Maria in the Maid of the Oaks (small whole length).

John Roberts.—298. Portraits.

Samuel Robinson.—299. A Section, part of a Design for a Temple dedicated to Victory.

Spiridione, Roma.—300. A Design, the Death of General Wolfe (a drawing).

Peter Royer.—301. View of the Moravian House at Chelsea, from Battersea Bridge.

Thomas Rowlandson.—302. A Drawing.

Vincenzo Rubbigliard.—303. A Picture representing the English Coffee House at Rome.

John Russell (Associate).—304. Portrait of Master Samuel Wesley. 305. Ditto of Two Young Gentlemen, with a Sensitive Plant. 306 to 309. Portraits 310. Portrait of Dr. Boyce. 311. Ditto of a Lady.

R. Samuel.—312. Portraits.

Paul Sandby, R.A.—313. West Gate of Cardiff, Glamorganshire. 314. South Gate, ditto. 315. A Landscape (an ovai). 316. Two Views near Naples (aquatinta).

John Saunders, Jun.—317. Ariel. 318, 319. Portraits.

Dominick Serres, R.A.—320. An Attack by the Provincials with Fire Ships and Galleys upon His Majesty's Ship the Phœnix, Capt. Parker, and the Rose, Capt. Sir James Wallis, in the North River, New York. 321. The Thesée, a French Seventy-four Gun Ship Sinking while engaging with the

Torbay, commanded by the Hon. Capt. Keppell, in the memorable Action of the 20th of November 1759. 322. A View of Portsmouth from Spithead. 323. A Sea-port in the Mediterranean.

Samuel Shelley.—324. A Miniature.

Charles Sheriff.—325. A Miniature.

J. K. Sherwin.—326. Leonidas leaving his Family going to Thermopyle to oppose Xerxes. (*Glover's Leonidas*, book i. line 321.)

J. Singleton.—327. A Holy Family (in miniature). 328. A Little Bacchus (ditto).

— *Smart.*—329. A Portrait.

John Soan.—330. Elevation of a Mausoleum to the memory of James King, Esq.

Jonathan Spilsbury.—331. Christ receiving Children. 332. Joseph adoring the Infant Jesus.

Henry Spicer.—333. A Portrait (in enamel).

W. Stevenson.—334. Two Miniatures.

G. C. Stuart.—335. A Portrait.

James Tassie.—336. Portraits of a Nobleman and his Lady (in paste). 337. Ditto of a Lady (in imitation of marble). 338. Ditto of a Gentleman.

William Tate.—339. A Portrait.

Alexander Taylor.—340. Four Miniatures.

William Tomkins (Associate).—341. A View looking towards Harrow from Putney Common. 342. Ditto looking towards London from ditto. 342. A Landscape, Morning. 344. Ditto, Evening. 345. A Mill from Nature. 346. A Rural Landscape from Nature. 347. Live Fowls of India Breed and Pigeons.

Charles Tomkins.—348. A View of Gormanbury House, the seat of Lord Viscount Grimston, Hertfordshire. 349. Ditto of Millbank, looking up the Thames.

A. Toussaint.—350. A Frame with Portraits.

William Tyler, R.A.—351. A Bust of a Gentleman (a model).

Benjamin Vandergucht.—352 to 355. Portraits.

Mary de Ville Brune De Noblet.—356. A Portrait. 357. Two Heads.

Samuel Wall, R.A.—(Professor of Perspective).—358. The Conviction of St. Thomas. 359. A Sketch of a Picture with ornaments adapted to a Gothic Church (a stained drawing).

— *Walton.*—360. A Market Girl.

J. Warren.—361. Portraits (in crayons.)

Benjamin West, R.A.—362. Her Majesty with the Princess Royal. 363. Portraits of Six of the Royal Children. 364. Fidelia and Spiranza, from *Spencer's Fairy Queen*. 365. St. Michael the Archangel, (an Altar-piece for Trinity Chapel, Cambridge. 366. Lazarus. "Jesus saith unto them, Loose him, and let him go." A Study for a large picture to be painted for the Cathedral Church at Winchester. 367. A Small Picture of a Family.

Thomas Whetton.—368. A Design for a Public Edifice.

E. Whitton.—369. A Frame with Impressions, viz.: An Achievement designed for a Gentleman's Coat of Arms; A Head of Narcissus; A Monumental Design with a Portrait; The Comic Muse.

Robert Wilkins.—370.—A Storm. 371. Mackerel.

William Williams.—372.—A Landscape with a Ferry Boat. 373. A Mill at Louth in Lincolnshire. 374. A Small Landscape, with Figures. 375. A Cottage in Lincolnshire.

William Williams.—376. A Picture of a Scull.

Richard Wilson, R.A.—377. A Landscape with Historical Figures. 378. A View from Tivoli, towards Rome. 379. A View of the Lake of Nemi, the ancient Speculum Dianæ.

Joseph Wilton, R.A. (Sculptor to His Majesty).—380. A Bust (in marble).

T. Wogan.—381. Three Miniatures.

J. W. Wurth.—382. A Frame with Casts, viz.: An Allegorical Medal of the King and Queen of France; Ditto of the Emperor; Ditto of the Czarina; Portrait of the Queen of Hungary; Ditto of the King of Spain; Ditto of the Emperor; Ditto, Allegorical. 383. A Frame with Casts, viz.: An Allegorical Medal of the Queen of France; Portrait of the King of France; Ditto of the Queen; Ditto of the late Elector of Mayence; Ditto of the Dean of Mayence; Ditto of Prince Charles of Lorraine; Three Allegorical Medals. 384. Portrait of the King and Queen of Great Britain (models in wax). † 384. Portrait of Mr. Bach.

John Yenn (Associate).—385. Design for a Bath. 386. Ditto for a Mansion.

Honorary.

387. Two Sketches of a French Camp, *by a Gentleman.* 388. A Landscape, *by Ditto.* 389. A View of the City and Suburbs of Oporto in Portugal, taken on the spot, *by Mr. Clarke.* 390. Children Dancing, *by a Young Lady.* 391. Head of Apollo (engraved on a sardonyx, a sulphur cast), *by a Lady.* 392. View in a Gentleman's Garden at North End, Hammersmith, *by Mr. Eyre.* 393. A Landscape and Cattle, *by Mr. P. B.* 394. A Small Landscape with Figures, *by a Gentleman.* 395. Shepherdesses of the Apennines, *by Ditto.* 396. Girls of Lombardy, *by Ditto.* 397. Tour to Foreign Parts (a drawing). 398. A View of Aylesford in Kent, *by John Serres.* 399. A View of Rochester, *by a Young Lady.* 400. Mares and Colts, *by a Young Gentleman.* 401. A Dog, *by — Smyth.* 402. A Portrait. 403. A Portrait of G. Holman, a higgler, aged 85, *by Mr. Richard Taylor.* 404. A Landscape, *by Miss Ford.* 405. A Fruit Piece (in crayons), *by the Rev. Mr. Eccles.* 406. A Landscape (in water-colours), *by a Gentleman.* 407. A Landscape, *by J. Judd, Esq., Chelmsford.* 408. An Evening View, *by Lieut. Col. West.* 409. A View on the River Tavy in Devon, *by Mr. Elford.* 410. Alnwick Castle, the Seat of the Duke of Northumberland, *by Francis Grosse.* 411. Christ Church Priory in Hampshire, *by Ditto.* 412. Two Views of the Bridge of Boats in Normandy, *by Mr. Davis.* 413. A Flower Piece (in water-colours), *by a Lady.* 414. The Remains of an Old Tower in the Interior Part of Netley Abbey, *by Geo. Keate, Esq.* 415. Apollo and the Graces, (from an antique bas-relief), *by a Gentleman.*

[To be continued.]

CATALOGUES OF PICTURES EXHIBITED AT THE ROOMS OF THE ROYAL ACADEMY.

[Continued from p. 184.]

Tenth Exhibition, 1778.

Plausibus ex ipsis populi, lætoque savore
Ingenium quodvis incaluisse potest.—*Ovid.*

Sarah Addington.—1. Portraits.

E. W. Aldridge.—2. A Portrait.

James Alves.—3. Portraits (in crayons).

John Bacon, R.A. Elect.—4. Statue of the Thames (a model). 5. Bust (ditto)

Christopher Barber.—7. Portraits. 8. Three Miniatures.

James Barbut.—9. Shells. 10. A Geranium.

J. Melchior Barralet.—11. View of London from Mr. Phillips's Wharf, Scotland-yard.

George Barret, R.A.—12. A Moonlight.

Francesco Bartolozzi, R.A.—13. Zephyrus and Flora (drawing in crayons).

William Beechey.—14. Two small Portraits.

Mary Benwell.—15. A Portrait (in crayons). 16. Venus nursing Love (ditto).

J. B. Bossett.—17. Frame with Miniatures.

William Brown.—18. Head of Hygeia (a gem). 19. Judgment of Hercules (ditto).

Charles Brown.—20. Dogs seizing a Stag (a gem).

Robert Browne.—21. Drawing for a Nobleman's Villa.

Edward Burch, R.A.—22. Venus from the Bath, Cupid waiting her commands (a sulphur cast from a gem). 23. A Garden Nymph covering Flowers to protect them from the inclemency of the Winter (ditto). 24. Two Portraits, in form of a Medallion (a model in wax). 25. A Portrait (ditto). 26. Ditto (ditto).

F. L. Burgess.—27. Landscape and Cattle, with a Return from Shooting.

William Burgess.—28. Group of Cattle (a drawing).

Thomas Burgess.—29. William the Conqueror dismounted by his eldest Son. 30. Hannibal, at Nine Years of Age, brought by his Father Hamilchar to the Altar of Jupiter to swear eternal enmity to the Romans. 31. Our Saviour manifesting himself to Mary Magdalen.

John Burton.—32. A Moonlight.

Calza Il Bolognese.—33. A Portrait.

Elizabeth Carmichael.—34. A Portrait.

George Carter.—35. Adoration of the Shepherds, an Altar-piece for Saint James's Church, Colchester. 36. A Portrait. 37. The School Mistress, from *Shenstone.* 38. Shepherd of the Alps, driving his Flock over a Ford.

John Cartwright.—39. A Portrait.

M. De Castro.—40. Two Paintings of Flowers (in water-colours).

Charles Catton, R.A.—41. View of Norwich Cathedral from the Bishop's Garden.

Joseph Ceracchi.—42. Lucretia (a sketch). 43. A Bust of Mercury.

Sir George Chalmers, Bart.—44. A Young Lady with a favourite Dog. 45. A Young Gentleman with a Bird's Nest. 46. An Officer of the 62nd Regiment, lately killed in America. 47. Portrait of an Artist.

Mason Chamberlin, R.A.—48 to 50. Portraits.

J. Chapman.—51. A View of the Royal Exchange in Cornhill, the Figures by P. J. De Loutherbourgh. 52. Inside of ditto, Figures by ditto.

John Cleveley.—53. Balem Castle, looking down the Tagus. 54. A View of Lisbon.

Richard Collins.—55. A Portrait.

Richard Cooper.—56. A Drawing of the Inside of the Coliseo at Rome. 57. Ditto of Ponte Salaro, near Rome. 58. A Drawing from Titian, in the Borghese Collection. 59. Ditto from Correggio, in the Duke of Alva's Collection at Madrid. 60. A Drawing from Julio Cesare Procaccini, in the Collection of the Marquis of Villa Franca at Madrid. 61. Ditto from Albano at Naples. 62. Ditto from Parmegiano at Rome.

John Singleton Copley, Associate.—63. A Family (whole length). 64. A Portrait. 65. A Boy attacked by a Shark and rescued by some Seamen in a Boat; founded on a fact which happened in the harbour of the Havannah.

Richard Cosway, R.A.—66. A Cupid, Portrait of a Young Nobleman. 67. Peace and Love (a miniature).

Samuel Cotes.—68. A Frame with four Portraits (in miniature).

Alexander Cozens.—69. Drawing of a Head (in red chalk).

William Craft.—70. A Boy on a Lion (a device from the antique alto relievo). A Cupid meditating, its companion (enamels).

Robert Crone.—71. Three Drawings of Landscapes.

James Crook.—72. A Portrait.

Richard Crosse.—73 to 75. Portraits (miniatures).

George Cuit.—76. A Portrait.

Thomas Daniel.—77. View of Aysgarth Foss on the River Ure, Wensley Dale, Yorkshire. 78. Ditto, taken near Bondgate Bridge, Ripon, Yorkshire. 79. Ditto of part of Bremham Crags, near Ripon, belonging to the Right Honourable Sir Fletcher Norton.

Robert Davy.—80. A Conversation.

Thomas Day.—81. Two Miniatures.

B. Diemar.—82. Ceyx and Alcyone. (*Dryden*, p. 185.) 83. Acis, Polyphemus, and Galatea. (*Dryden*, p. 276.)

Diana Dietz.—84. A Portrait.

John Donowell.—85. A Perspective View of the Steyne at Brighthelmstone, from the south end (a drawing).

John Dotchen.—86. Villa for an ecclesiastical Person of distinction.

William Doughty.—87. Portrait of the Rev. Mr. Mason. 88. Ditto of the Rev. Mr. Palmer. 89. Ditto of a Gentleman.

John Downman.—90. The Priestess of Bacchus. 91. Tobias driveth away the evil Spirit. 92 and 93. Portraits.

Robert Dunkarton.—94. Three Portraits.

Edward Edwards (Associate).—95. A Portrait.

Stephen Elmer (Associate).—96. A Brace of Trout. 97. Basket of Strawberries. 98. Fruit. 99. Ditto. 100. Flowers. 101. Ditto.

Thomas Engleheart.—102. A Small Bust (in wax). 103. Three Medallions (ditto).

George Engleheart.—104. A Fancy Picture (in miniature).

Joseph Farrington.—105. A Waterfall.

John Feary.—106. View of Cotworth Mill, near Etterwater, Lancashire. 107. Ditto of King John's Barn, Eltham.

John Flaxman, Jun.—108. Hercules tearing his Hair, after having put off the poisoned Shirt given him by Deianira (a model in terra cotta). 109. A Portrait (in wax).

John Foldsone.—110. A singular Instance of Filial Affection. (*Vide* Val. Max.)

Thomas Gainsborough, R.A.—111. Portrait of a Lady (whole length). 112. Ditto of a Nobleman (whole length). 113. Ditto of a Lady (ditto). 114. Ditto (ditto). 115. Ditto (half length). 116. Ditto (ditto). 117. Mr. Christie. 118. Portrait of a Lady (three quarters). 119. A Landscape. 120. Ditto, its companion.

James Gandon.—120. Plan and elevation offered for the Hospital for Lunatics.

Caleb Garbrand.—121. A Lady in Masquerade. 122. A Philosopher.

Edmund Garvey (Associate).—123. A View from Albano towards Rome. 124. A View of Bath.

J. Gaskel.—125. A Portrait.

Thomas Gaugain.—126. A Portrait.

James Gheys.—127. Apollo (a model). 128. Poetry (ditto).

Henry Gilder.—129. Two Landscapes (drawings).

Andrea Graglia.—130. Two Portraits.

Valentine Green (Associate).—131. Her Majesty and the Princess Royal (a mezzotinto), from B. West, R.A. 132. St. George (a mezzotinto from Sir Joshua Reynolds.)

Charles Grignion.—133. Portrait of a Naval Officer.

S. H. Grim.—134. South-west View of Salisbury Cathedral. 135. The Inside of Carnarvon Castle. 136. Fall of the River Taaf above Ponty Pridd, Glamorganshire. 137. Waterfall on the foot of Munith Maur near Bettus, on the road to Carnarvon.

John Groves, Jun.—138. A View of Westminster Hall, &c. in New Palace Yard.

S. Harding.—139. Portrait in the Character of Cupid (a miniature).

Thomas Hardy.—140. The Head of an Artist.

George Haugh.—141 and 142. Portraits.

Thomas Hickey.—143. A Story taken from the 7th Book of *Tasso's Jerusalem*, st. 6th.

J Hills.—144. Two Frames of Insects (engraved in Crystal, and painted).

William Hilton.—145. A Portrait.

William Hodges.—146. View of Brampton Bryan Castle, in Herefordshire. 147. Ditto of Ludlow Castle, in Shropshire. 148. View of Richmond Bridge. 149. Ditto, in the Island of New Caledonia, in the South. 150. Ditto, in the Island of Erramanga, one of the New Hebrides, with the attack of the Indians on Captain Cook. 151. View of Dudley Castle and Priory, in Staffordshire.

Francis Holman.—152. The Famous Sea Fight between the Fleets of Sir Edward Hawk and Mons. Conflans near Belleisle, anno 1759.

Robert Home.—153 to 155. Portraits. 156. An Italian Girl.

Nathaniel Hone, R.A.—157 to 161. Portraits.

Horace Hone.—162. A Frame containing nine Portraits (in miniature; those set for bracelets in enamel).

Camillus Hone.—163 and 164. Portraits.

Eliza Hook.—164. A Portrait.

Thomas Hull.—165. Two Portraits.

William Hunneman.—166 and 167. Portraits.

J. G. Huquire.—168. Three Portraits.

E. Hurleston.—169. Portrait of an Artist. 170. Ditto of a Capuchin Friar at Rome.

A. Hurst.—171. Elevation of a Casine.

John Howes.—172. A Portrait.

J. Jagger.—173. Plan and Elevation of a design for an Edifice, dedicated to the Sciences.

Angelica Kauffman, R.A.—174. Leonardo da Vinci expiring in the arms of Francis the First, King of France. 175. A Nymph, presiding in the Temple of Immortality, receives from the two Swans to be placed in the said Temple, the few Names they had saved of those whom an aged man (the emblem of Time) had thrown into the River Lethe. (*Vide* Ariosto,

canto 3.) 176. Calypso mournful after the Departure of Ulysses. 177. A Flora. 178. Portrait of a Lady playing on the Harp (small whole length).

John Joseph Kauffman.—180. The Afflicted Mother. 181. A Flora.

John Kitchingman.—182. Portrait.

James Lambert.—183. A Landscape.

James Lambert, Jun.—184. A Piece of Birds.

Anna Louisa Lane.—185. Two Portraits (drawings).

William Lane.—186. An impression of a Gem.

C. F. Legrand.—187. A Basket of Flowers, carved out of a solid piece of wood.

Thomas Leverton.—188. Elevation of a Gentleman's Seat now building in Hertfordshire.

Richard Livesay.—189. Two Portraits.

John Baptista Locatelli.—190.—Vulcan (a model).

P. J. Loutherbourgh.—191. A Landscape, representing a Storm. 192. A Moonlight, with Figures and Cattle. 193. A Summer's Morning, with Figures and Cattle. 194. A Sunset, with Figures and Cattle; its companion. 195. A Summer's Evening, with Ruins, Figures and Cattle.

Mauritius Lowe.—196. An Allegorical Design.

Alexander M'Kenzie.—197. Four Portraits (models in wax).

William Martin.—198. Perseus and Andromeda.

Charles May.—199. Portrait of Mr. Dunkerley.

Thomas Maynard.—200. Portraits.

Margaret Meen.—201. Flowers (in water-colours).

—— *Mercier.*—202. A Flower Piece (water-colours).

Jeremiah Meyer, R.A.—203. A Portrait.

Il Milanese.—204. Venus Dressing.

—— *Mority.*—205. A Portrait.

John Mortimer.—206. A Family. 207. Sir Arthegal the Knight of Justice, with Talus the Iron Man, from *Spenser*. 208. Banditti Fishing. 209. Small Ditto, a Winter Scene. 210. Ditto Summer.

Mary Moser, R.A.—211. Belphœbe. (Vide *Spenser's Fairy Queen*, book iv. canto 8, ver. 2.)

Joseph Moser.—212. A Portrait (in enamel).

James Nixon.—213. Maria, from *Sterne's Sentimental Journey* (in miniature). 214. and 215. Portraits (ditto).

Joseph Nollekens, R.A.—216. A Marble Group of Venus chiding Cupid. 217 A Statue of Diana. 218. A Model of Two Children, designed for a Monument. 219. A Bust of a Gentleman.

Daniel O'Keeffe.—220. Three Miniatures.

Edward Oram.—221. A Landscape. 222. A View. 223. A small Landscape.

William Parry (Associate).—224. Mrs. Jackson in the Character of Merope,

(Act the Third). 225. Portrait of Mr. Parry (who is blind) playing at Drafts with two other Gentlemen. 226. A Portrait.

R. Paton.—227. View of His Majesty's Dock Yard at Chatham, and part of the River Medway, in the County of Kent.

R. M. Paye.—228. Portrait of a Boy in the Character of Cupid. 228†. An Allegorical Design.

Charles Peart.—229. Three Models (in wax).

Henry Pelham.—230. A Frame with Four Miniatures.

William Peters, R.A.—231. Sir John Fielding, as Chairman of the Quarter Sessions for the City of Westminster. 232 to 235. Portraits.

Peregrine Phillips.—236. A Gem, with Impression.

John Plot.—237 to 239. Miniatures.

William Plumridge.—240. A Temple to Health.

W. Porden.—241. Design for the West Front of a Gothic Church. 242. Design for the South Front of Ditto.

John Powell.—243. A Portrait.

G. Keith Ralph.—244. Portrait of an Artist.

William Read.—245. A Portrait.

Sir Joshua Reynolds, P.R.A.—246. Portraits of a Nobleman and his Family. 247. Portrait of the Archbishop of York (half length). 248. Ditto of a Lady (whole length). 249. Ditto of a Gentleman (ditto).

I. F. Rigaud (Associate).—249 to 251. Portraits. 252. An Allegorical Figure of Painting.

James Roberts.—253. A Portrait.

Samuel Roberts.—254. Lobsters and Smelts.

M. A. Rooker (Associate).—255. View of St. Augustin's Gate, Canterbury. 256. Ditto of St. Mary's Abbey, York (its companion). 257. Ditto of the Stone Quarry at Mount Sion, near Liverpool. 258. Six Stained Drawings, being part of a set of Designs for a new edition of the Dramatic Works of Beaumont and Fletcher.

Thomas Rowlandson.—259. A Portrait.

John Russell (Associate).—260 to 264. Portraits (in crayons). 265. Cottage Children (ditto). 266. Girl with Peaches (ditto). 267. Portrait (ditto).

—— *Rymsdyk, Jun.*—268. A Lady in a Fancy Dress (in enamel). 269. Head of King Lear (ditto).

—— *Saunders.*—270 and 271. Portraits.

John Saunders, Jun.—272. A Portrait. 273. The Bard. (*Vide* Gray's Works, Ode ii). (a stained drawing).

Samuel Saxon.—274. A Design for a Villa.

George Sciptius.—275. Portrait (in enamel). 276. A Flower Piece (ditto). 277. Ditto, its companion.

Dominick Serres, R.A.—278. The Entrance into Portsmouth Harbour. 279. A View in the Downs. 280. Ditto in the Sound at Plymouth.

Samuel Shelley.—281 and 282. Portraits (in miniature).

Charles Sherreff.—283. Portrait of a Child (full length) (in miniature).

Archibald Shirving.—284. A Frame with Miniatures.

Joseph Singleton.—285 and 286. Portraits.

S. Smart.—287 and 288. Portraits.

John Spiller, Jun.—289. A Portrait in the Character of Bacchus (a model in wax).

Jonathan Spilsbury.—291 and 292. Portraits.

N. F. Stephanoff.—293. Painting. 294. Mathematics.

—— *Stevenson.*—295. Three Miniatures.

Thomas Stowers.—296. View in a Wood belonging to the Earl of Shelburne, at High Wycomb.

Thomas Stothard.—297. A Holy Family.

George Stubbs.—298. Portrait of a Horse. 299. Ditto of a Dog. 300. Portraits of Two Dogs. 301. Portrait of a Gentleman preparing to shoot.

William Tate.—302. A Portrait.

James Tassie.—303. A Frame with Cameos (in paste): viz. 1 and 2. Portraits. 3 and 4. Two Cameos, given annually as Prize Medals in the University of Glasgow, by Mr. Anderson, for the best Physical Essay, and the best Specimen of Elocution.

John Taylor.—304. Cardenio is discovered by the Goatherds lying in the hollow of a Cork Tree. 305. Dorothea is surprised by Cardenio, the Priest and the Barber, from *Don Quixote.* 306. Two Drawings.

Thomas Thornton.—307. View of Part of Holywell Mount. 308. A Landscape.

William Tomkins (Associate).—309 and 310. Dead Game. 311. A Landscape, Morning. 312. Ditto, Evening. 313. A Water Mill. 314. A Landscape.

Charles Tomkins (Associate).—315. A Water Mill in Dorsetshire (a stained drawing).

A. Toussaint.—316. A Frame, with Five Orders belonging to the Lodge of the Nine Muses (in enamel), from designs of Mr. Cipriani.

John Tuvin.—317. Two Miniatures.

William Tyler, R.A.—318. A Design for a Monument (a model).

E. Vaughan.—319. Two Miniatures.

Samuel Wale (Professor of Perspective, R.A.).—320. Christ curing the Blind. 321. Design for an Altar Piece (a stained drawing).

Henry Walton.—322. A Girl buying a Ballad.

Edward Waters.—323. A View of the Inside of St. Martin's-in-the-Fields.

Robert Watson.—324 and 325. Portraits. 326. Ignorance and Folly. 327. Rustic Happiness, from the Sixth Stanza of *Gray's Elegy.* 328. The Death of Arviragus, from *Mason's Caractacus.* 329. Two Children.

Benjamin West, R.A.—330. Portraits of Their Royal Highnesses the Prince of

Wales and Prince Frederick. 331. William de Albanac presents his Three Daughters (naked) to Alfred the third King of Mercia, with the following words: "Here be my Three Daughters; chuse to wife which you list: but rather than you should have one of them to your concubine, I would slay her with mine own hand. (*Leland's Itin.* vol. viii. p. 58.) 332. Portrait of a Lady (half length).

Francis Wheatley.—333 and 334. Portraits. 335. A Wood Scene, with Gipseys telling a Fortune. 336. View near Ivy Bridge, Devonshire. 337. Ditto near Boxhill, Surrey (a drawing).

Thomas Whetten.—338. A Design for a Public Office. 339. Ditto for an Hospital.

Robert Wilkinson.—340. View of Knowle Park, Kent. 341. An Oval Landscape. 342. A small Ditto. 343. Ditto.

William Williams.—344. A Morning View of Colebrook Dale, and part of the extensive Iron Works. 345. An Afternoon View of Ditto from Lincoln Hill, terminated by the celebrated Mountain Wrekin. 346. A Thunder Storm, with the Death of Amelia, from *Thomson's Summer.* 347. The Enchanted Island, with the characters of Trincalo and Caliban, from *Shakspeare.* 348. A Warm Sunset, from the *Good Samaritan.*

Anne Williams.—349. and 350. Portraits.

—— *Wilmot.*—351. A Landscape (a drawing).

Richard Wilson, R.A.—352. View in Windsor Great Park.

Thomas Witchell.—353. A Portrait.

T. Wogan.—354. A Portrait.

William Woodfall.—355. A Landscape.

J. Woons.—356. Two Small Heads in Ivory.

Joseph Wright, of Derby.—357. An Eruption of Mount Vesuvius, with the Procession of St. Januarius's Head. 358. A Grotto by the Sea-side in the Kingdom of Naples, with Banditti (a sunset). 359. Edwin, from *Dr. Beattie's Minstrel.* 360. Sterne's Captive. 361. The Girandola, or Grand Fire Work exhibited at the Castle of St. Angelo, in Rome.

John Yenn (Associate).—362. A Casine.

Anthony Zucchi (Associate).—363. The Remains of an Ancient Building, with Figures in the Oriental Dress.

Honorary.

364. A Drawing of a Gentleman on Horseback, *by a Gentleman.* 365. A Landscape, *by ditto.* 366. Portrait of an Old Pedlar, *by Mr. Richard Taylor.* 367. Portrait, *by a Lady.* 368. Two Landscapes in Oil, *by the Rev. J. Gardnor.* 369. View of the Entrance of the Harbour at Dartmouth, *by George Keate, Esq.* 370. Banditti (stained drawing), *by Mr. Davis.* 371. View from Nature (ditto), *by ditto.* 372. Portrait of Mr. Henry Green, Linguist, *by Miss Phelps.* 373. Two Landscapes (stained drawings), *by Master G. Morland.* 374. View after Nature, *by a Young Lady.* 375. View of Shenfield, near Brentwood, Essex, *by Master Serres.* 376. A Study of Mares, *by a Young Gentleman.* 377. View after Nature, *by ditto.* 378. Corfe Castle, in Dorsetshire, *by Thomas Gayfere,*

Jun. 379. Two portraits (in crayons), *by Miss Mead.* 380. View of King's Gate, the Seat of the Hon. Charles Fox, Esq. *by a Lady.* 381. A Cast from a Head of Samuel, *engraved by Miss Dean.* 382. A Landscape, *by Miss Ford.* 384. A View of the Entrance of the River Douro, in Portugal, with the Town and Castle of St. John's, *by Mr. Clark.* 385. A Landscape, *by J. Judd, Esq., Chelmsford.* 386. A View of the Castle of Carnarvon, in Wales (drawing), *by Captain Robertson, of His Majesty's Corps of Engineers now in America.* 387. Another View of Ditto (ditto), *by ditto.* 388. View of the Castle of Aberconway, in Wales (ditto), *by ditto.* 389. View of the Castle of Caerfilly, in Wales (ditto), *by ditto.* 390. A View in Wales (ditto), *by ditto.* 391. A Landscape with Figures, *by a Gentleman.* 392. A Game at Chess (drawing), *by ditto.* 393. A French Family, *by ditto.* 394. A Fresh Gale, *by ditto.* 395. Portrait of a Gentleman, by Candle-light, *by A. J. Nunes.* 396. A Tinted Drawing, *by Mr. Laporte.* 397. A Head in Chalks, *by a Young Lady.* 398. The Queen of Leonidas, with her Children (drawing), *by a Lady.* 399. A Dead Magdalen (ditto), *by ditto.* 400. A Boy in the South Seas, with a Ship scaling her Guns and taking on board Refreshments, *by Temple West, Esq.* 401. A small Picture, *by a Lady.* 402. Ditto, *by ditto.* 403. Ditto, *by ditto.* 404. A Landscape, *by Mr. Elford of Plympton.*

Omitted.

George Stubbs.—405. Portrait of a Dog. 406. Ditto.

Thomas Gainsborough, R.A.—407. Portrait of a Lady (three-quarters) 408. Ditto of a Gentleman (ditto). 409. Ditto (ditto).

Richard Jupp, Jun.—410. Principal Front of the Villa in the Gardens at Pain's Hill.

John Wright, of Derby.—411. Neptune's Grotto at Tivoli.

James Donaldson.—412. Design for a Gentleman's Villa in Ayrshire.

George Brown.—413. A small Landscape.

R. Samuel.—414. A Nymph tying on her Sandal. 415. King Lear. 416. Lady and Child on a Couch.

Spiridione Roma.—417. A Picture (in water-colours).

Thomas Banks.—418. Bust of a Lady (in marble).

Colin Morrison.—419. A Group (in marble), the Dying Mother preventing her Child from Sucking the Blood of her wounded Breast. (*Vide* Plin. Epist.)

Thomas Leverton.—420. The Front of a Town House of a Person of Distinction, now building in London.

John Plaw.—421. South Elevation of a House for a Gentleman in the County of Westmorland.

Samuel de Wilde.—422. Three Portraits. 423. Two Small Heads.

C. R. Ryley.—424. Bacchus and Ariadne. 425. Zephyrus and Flora.

John Hobcraft, Jun.—426. A Design for a Villa.

John Durand.—427. A Landscape.

James Roberts.—428. Portrait of Lady in the Character of Andromache. 429. Ditto in the Character of Mrs. Page, in the Merry Wives of Windsor.

Eleventh Exhibition, 1779.

Tunc bene fortis equus referato carcere currit,
Cum quos prætereat, quosve sequatur, habet.—*Ovid.*

John Allfounder, Jun.—1. A Lady (in chalks).

David Allan.—2. The Vestals attending the Sacred Fire. 3. A Gentleman listening to a Lady playing on the Piano Forte. 4. Five Drawings, representing the Amusements, Manners, &c. of the Carnival at Rome.

James Alves.—5. Two Ladies (in crayons).

John Bacon, R.A.—6. The Head of a Lazaret Figure in a Monument, executing for the Founder of Guy's Hospital.

James Barbutt.—7. Shells, &c.

J. Melchior Barralet.—8. A View of London, &c. taken from Wimbledon Park, the Seat of Earl Spencer.

George Barret, R.A.—9. The West Front of Burton Constable, the Seat of William Constable, Esq. in Holderness, Yorkshire. 10. A General View of the same.

John Batty.—11. View of an Old Bridge at Fountain's Abbey, Yorkshire (stained drawing). 12. View of Kirkstall Abbey, ditto (ditto).

William Beechey.—13. A Gentleman (small whole length). 14. A Conversation.

Mary Benwell.—15. A Madonna and Child (crayons). 16 and 17. Miniatures.

John Bogle.—18. Portraits in the Character of Cupid and Psyche (a miniature).

Jacob Bonneau.—19. A Landscape (a drawing).

John Frederick Bosset.—20. Two Miniatures.

F. Bourgeois.—21. A Landscape and Figures.

Benjamin Bowring.—22. A Miniature.

Josiah Boydell.—23. William de Albanac presents his Three Daughters to Alfred III. King of Mercia. (*Vide* Mr. West's Picture in the last Exhibition.) (drawing in chalk). 24. Abraham entertaining the Three Angels; after Murillo, in the Collection of the Duke of Norfolk (ditto).

William Brooke.—25. A Small Landscape.

Robert Brown.—26. A Design for a Mausoleum.

William Brown.—27. A Frame with Impressions from Gems, viz.: Cupid taming a Lion; a Head of Titian; Portrait of Mr. Garrick; Ditto of a Lady; a Nymph; a Head of Omphale; the Muse of Erato.

Charles Brown.—28. A Head of Leander, with the Gem.

Peter Brown.—29. View of a Lane near Hertford. 30. Ditto, near Norwood.

George Brown.—31. A Landscape (in water-colours).

Austin Brunias.—32. A View of the Town of Roseau, in the Island of Dominica. 33. A View of the River of Roseau, in ditto.

Edward Burch, R.A.—34. Achilles instructed by Chiron to play on the Lyre; an Impression from a Gem in the possession of the Right Hon. the Earl of Effingham. 35 and 36. Portraits (in wax).

Thomas Burgess.—37. The Earl of Warwick swearing Allegiance to Edward IV. after the Battle of Ferry Bridge.

—— *Calza Il Bolognese.*—38. Pallas.

Elizabeth Carmichael.—39. A Lady in a Fancy Dress.

George Carter.—40. The Soldier's Return. 41. The Early Principles of Religion. 42. Domestic Scene in a Cottage.

Charles Catton, Jun.—43. A View of Sandlin's Ferry at Norwich. 44. A Landscape, its companion.

Joseph Ceracchi.—45. His Excellency Count Belgioso (bust in marble). 46. His Excellency General Paoli (ditto). 47. A Basso Relievo (in marble), representing Love flying from Contention. 48. Ditto, the Rape of Europa (a model). 49. Sketch (in clay) of the Earl of Chatham's Monument, designed for a niche in St. Paul's.

Mason Chamberlin, R.A.—50 and 51. Portraits.

John Baptista Cipriani, R.A.—52. The Death of Dido. 53. Ditto of Cleopatra.

John Cleveley.—54. A Gale, with a View of Gibraltar (a stained drawing).

Joseph Cole.—55. A Piece of Flowers.

Richard Collins.—56. A Miniature.

Richard Cosway, R.A.—57. A Lady. 58. A Ditto playing on the Harp.

Samuel Cotes.—59. Portraits (in miniature).

Alexander Cozens.—60. A Landscape (in chiaro obscuro).

James Cranke.—61. A Portrait.

James Crook.—62. A Portrait.

Richard Crosse.—63. A Miniature.

Thomas Daniel.—64. A Spaniel.

Robert Davy.—65. A Lady.

Hugh Dean.—66. An Eruption of Mount Vesuvius near Naples.

Diana Deitz.—67. A Miniature.

Peter Denys.—68. A Dog (in crayons).

John Donowell.—69. A Perspective View of a Gentleman's Villa.

William Doughty.—70. A Young Gentleman. 71. Circe.

J. Downman.—72. Six Small Portraits. 73. A Lady surprised to have found her name written on a Tree. 74. Duke Robert (*Vide* Reign of King

Henry I.). 75. Fair Rosamond. (*Vide* Reign of King Henry II.). 76. A Conversation (a sketch). 77. Four Portraits (sketches). 78. To the Memory of Garrick (a sketch).

John Dotchen.—79. Design for a new Sessions House, intended to be built on Clerkenwell Green.

Robert Dunkarton.—80. A Lady (in crayons).

Edward Edwards (Associate).—81. A Gentleman. 82. A Beggar.

Stephen Elmer (Associate).—83. A Brace of Pheasants. 84. Carp. 85. Woodcocks. 86. Wild Ducks, Teal, &c. 87. Trout, Carp, &c. 88. Hen and Chickens.

Thomas Engleheart.—89. A Model (in wax).

John Feary.—90. A View from One Tree Hill in Greenwich Park.

John Flaxman, Jun.—91. Portrait (in terracotta).

John Ford.—92. Portrait of His Majesty (in enamel). 93. A Lady (ditto).

William Foster.—94 and 95. Portraits.

John Fouldsone.—96. A Child. 97. A Ditto.

Thomas Gainsborough, R.A.—98. Her Royal Highness the Duchess of Gloucester (whole length). 99. Her Royal Highness the Duchess of Cumberland. 100. A Judge (half length). 101. Two Ladies (ditto). 102. A Nobleman (three quarters). 103. A Landscape.

Edmund Garvey (Associate).—104. A Landscape. 105. A View of Ragland Castle, South Wales. 106. Ditto of Oxford, from Hinsey Fields. 107. Ditto near Turin.

Thomas Gaugain.—108. A Moravian Peasant (the Dress from *Le Prince*). 109. The Shepherdess of the Alps. 110. A Portrait.

Thomas Goddard.—111. A Lady and Gentleman.

Andrea Graglia.—114. A Miniature.

Valentine Green (Associate)—115. A Youth rescued from a Shark; a subject founded on a fact which happened in the Harbour of the Havannah (a mezzotinto, from *John Singleton Copley*, R.A. Elect).

S. H. Grim.—116. The Ruins of Woolvesey House, Winchester. 117. South-east View of Chepstow Castle. 118. The Valley of Llanabar, Carnarvonshire, with part of the Island of Anglesea. 119. Cromford Bridge, Derbyshire.

William Groombridge.—120. Two Small Landscapes.

William Hamilton.—121. Erminia going to put on the Armour of Clorinda, aided by Love. (*Tasso's Jerusalem.*) 122. A Boy.

Silvester Harding.—123. Two Miniatures.

Thomas Hardy.—124. Small whole length of Himself.

Thomas Harrison.—125. A National Monument to commemorate great Public Characters, occasioned by an idea which occurred in Parliament, on the death of Lord Chatham, with its plan.

Guy Head.—126. A Gentleman.

John Hills.—127. Two Frames of Birds and Insects, engraved and coloured in real crystal.

—— *Hill, Jun.*—128. Mr. Edwards, Architect. 129. A Frame with Miniatures.

William Hoare, R.A.—130. A Gentleman and his Daughter (half length). 131. A Young Student (whole length). 132. A Landscape, with the Sun going down. 133. A Child lying on a Sofa (crayons).

Francis Holman.—134. The Attack upon the Town of Newport, Rhode Island, by the French Fleet, under the command of Count d'Estaing, in August, 1778. 135. A Storm at Sea.

Robert Home.—136 to 140. Portraits. 141. A Lady in the Character of Painting.

Nathaniel Hone, R.A.—142 to 144. Portraits.

Horace Hone.—145. A Frame with Six Heads (in miniature, the Bracelet painted in enamel).

Camillus Hone.—146. Portrait.

John Howes.—147 and 148. Portraits (miniatures).

Ozias Humphry.—149. A Portrait. 150. A Lady descending from a Temple. 151 to 153. Portraits.

William Hunneman.—154. A Gentleman.

A. Hurst.—155. A Mausoleum to the Memory of David Garrick.

Thomas Hull.—156. Two Miniatures.

John Hurter.—157 and 158. Portraits.

J. Jagger.—159. A Design for a Casine.

George James (Associate).—160. A Lady playing on the Harp. 161. Two Children with a Dog.

Angelica Kauffman, R.A.—162. The Death of Procris. (*Ovid's Metam.* book vii.) 163. A Magdalen. 164. Paris and Œnone.

> 'When Paris lives not to Œnone true,
> Back Xanthus' streams shall to their fountains flow.—*Ovid's Epist.*

165. Diana with one of her Nymphs. 166. Conjugal Peace. 167. A Nobleman's Children. 168. A Group of Children, representing Autumn.

John Joseph Kauffman.—169. A Magdalen.

Benjamin Killingbeck.—170. Dorimant, the property of Lord Ossory.

Margaret King.—171. A Lady (in crayons).

John Kitchinman.—172. A Lady (in miniature). 173. Mr. Macklin in the Character of Shylock. 174. The Tartar Sailing Boat. 175. A Dutch Pleasure Boat.

John Laporte.—176. A View near Harrow, Middlesex (a drawing).

Richard Livesay.—177 to 179. Portraits.

John Baptista Locatelli.—180. A Venus reclined on a Couch (a model). 181. Two Caryatides for a Chimney (in marble).

P. J. Loutherbourgh.—182. A Landscape, in which are represented the Manœuvres of an Attack performed before Their Majesties on Little Warley Common, under the command of Gen. Pierson, on the 20th of October, 1778. 183. A Landscape, with Sunset, Figures and Cattle. 184. Two Landscapes, with Cattle and Figures (drawings).

Mauritius Lowe.—185. Design for an allegorical Portrait of Mr. Garrick's quitting the Stage.

Alexander M'Kenzie.—186. Two Models (in wax). 187. Two Ditto (in paste).

Thomas Malton, Jun.—188. East Front of Kirkstall Abbey, near Leeds. 189. West Front of St. Mary's Abbey, at York.

E. Martin (Associate).—190. St. John in the Wilderness. 191. A View of Castle Triedrick, on Windsor River, Nova Scotia. 192. A Chelsea Pensioner.

David Martin.—193. A Portrait.

Thomas Medland.—194. A View of Aylesford Priory, in Kent.

Margaret Meen.—195. A Drawing of Flowers.

Philip Mercier.—196. A View of Richmond Bridge, from the Duke of Montague's Garden (a stained drawing).

Charles Middleton.—197. A Design for the principal Front of a Mansion House.

Il Milanese.—198. Vulcan playing the Music of Aretino at the celebration of his Nuptials with Venus.

—— *Moritz.*—199. A Portrait.

—— *Morland.*—201. A Portrait (in crayons).

George Morland, Jun.—202. A Drawing with a Poker.

John Mortimer (Associate).—(The following Pictures were intended for the Exhibition before his Decease.) 203. The Battle of Agincourt. 204. The Meeting of Vortigern and Rowena. 205. A Head of Despair. 206. A small Landscape. 207. Satan and Death (a washed drawing). 208. A Spanish Conversation (ditto). 209. Sea Monsters eating (ditto). 210. The Death of Sir P. Sidney (design for a picture) (a sketch).

Mary Moser, R.A.—211 and 212. Portraits. 213. Contemplation.

James Nixon (Associate).—214. The President of the Royal Academy (miniature). 215. A Lady (ditto). 216. A Frame with Four Miniatures.

Joseph Nollekens, R.A.—217. A Bust of a Nobleman (in marble). 218. Ditto of a General. 219. A Model of a Monumental Figure.

Adam Nost.—220. A Bust of His present Majesty (in marble).

Daniel O'Keeffe.—221. Two Miniatures.

Edward Oram.—222. A small Landscape, with Figures;—Theocritus with his Two Friends meeting the Goat-herd Lycidas (*Idyllium*, vii.). 223. A View of the Queen's House from the upper end of the Pond in the Green Park.

J. Parkinson.—225. A Portrait.

William Parry (Associate).—226 and 227. Portraits. 228. Peter the Wild Boy, who was brought from Germany by His late Majesty, and now living at Berkhempstead, Herts.

R. M. Paye.—229. Three Portraits (in miniature). 230. Ditto in a Turkish Dress. 231. A Cast of an Emblematical Figure.

R. Paton.—232. A View of the Burning the Prudent, of 74 guns, in Louisburg Harbour, in the Island of Cape Breton; and of cutting out the Bienfaisant, of 64 guns, and towing her into the North Harbour, which was performed by the boats of Admiral Boscawen's Fleet, under the command of Captains Laforey and Balfour. 233. A View on the River Thames, with the breaming of a Ship in the Dock, and the Iron Foundry at Deptford.

Charles Peart.—234. A Lady, in wax (a model).

Edward Penny (Professor of Painting), R.A.—235. The Return from the Chase. 236. A Group of Children (*Sylvestrem tenui, &c.* Virgil). 237. A Young Lady.

John Plaw, Jun.—238. Design for a Bridge over the River Suir, from the City of Waterford to the County of Kilkenny, in Ireland, centre arch 120 feet wide.

G. Keith Ralph.—239 and 240. Portraits.

John Read.—241. Dead Game. 242. Ditto.

Thomas Redmond.—243. Three Miniatures.

—— *Reinagle.*—244. A Gentleman.

Sir Joshua Reynolds, P.R.A.—245. The Nativity. 246. Faith. 247. Hope. 248. Charity. 249. A Lady (whole length). 250. Ditto. 251. Ditto. 252. A Young Lady (ditto). 253. A Lady with a Child (three quarters) 254. A Gentleman. 255. Ditto.

John Richards, R.A.—256. A Landscape and Figures. 257. Ditto.

J. F. Rigaud (Associate).—258 to 263. Portraits.

Richard Ripley, Jun.—264. A Design for a Casine.

John Roberts.—265. A Portrait.

Samuel Roberts.—266. A Brace of Carp.

James Roberts.—267. A Nobleman in the Character of Cassius Longinus. 268. A Scene in the School for Scandal. 269. Signiora Zuchelli in the Character of a Turkish Slave, in the Couronnement de Zemire.

M. A. Rooker (Associate).—270. Friar Bacon's Study at Oxford. 271. The Castle Hill at ditto. 272. Godstowe Bridge, near ditto. 273. Lathorn Postern at York. 274. Westgate, Winchester.

Thomas Rowlandson.—275 and 276. Portraits.

John Russel (Associate).—277 to 280. Portraits.

C. R. Ryley.—281. Orestes on the point of being sacrificed to Diana, discovers the Priestess to be his sister Iphigenia. (*Vide* Euripides, Iphig. in Tauris Act iv.)

R. Samuel.—282. Portraits in the Character of the Muses in the Temple of Apollo. 283. A Portrait.

Paul Sandby, R.A.—284. A View of Bothwell Castle. 285. Ditto of Conway Castle. 286. A Landscape—Morning. 287. A View of Bangor (a stained drawing).

John Sanders.—288. Two Children. 289. William Crotch, of Norwich,

who at the early age of two years and a quarter discovered a very extraordinary genius for Music. 290. An Artist.

Joseph Saunders.—291. A Miniature.

Samuel Saxon.—292. Elevation of a Mausoleum.

George Scriptius.—223. A Frame in Enamels, in imitation of Cameos. 294. Three Miniatures (in enamel).

Dominick Serres, R.A.—295. His Majesty's Ship the Phœnix, Capt. Parker, the Roebuck, Capt. Hammond, and the Tartar, Capt. Ommaney, forcing their way through the Chevaux de Frize, the Forts Washington and Lee, and several Batteries up the North River, New York, October 9, 1776. 296. The Royal George bringing a French 74-gun Ship into St. Helen's. 297. A View in the Downs. 298. A View in Plymouth Sound, with a Fleet under sailing orders.

James Sharples.—299 and 300. Portraits.

Samuel Shelley.—301 and 302. Miniatures.

T. Simcock.—303. A Head (in enamel).

Joseph Singleton.—304. Two Miniatures.

Samuel Smart.—305. A Miniature.

J. R. Smith.—306. A Portrait (in crayons).

J. Smith.—307. A Frame with Nine Portraits, various compositions.

John Soan.—308. Plan, Elevation and Section of a British Senate House.

James Sowerby.—309. A Miniature.

John Spiller, Jun.—310. A Portrait (a model in wax).

Fileter Stephanoff.—311. A Lady.

Thomas Stothard.—312. Banditti.

Thomas Stowers.—313. A View from Millbank. 314. Ditto, its companion.

Joseph Strutt.—315. Niobe, a sketch (in colours). 316. Jupiter Olympus, (a drawing ditto).

G. Stuart.—317. A Young Gentleman. 318. A little Girl. 318†. A Head.

George Stubbs.—319. Portrait of a Mare and Dog. 320. Ditto of a Dog. 321. A Gentleman on Horseback. 322. Labourers.

James Tassie.—323. Two Portraits in paste (imitations of marble).

John Taylor.—324. A Domestic Scene.

Thomas Thornton.—325. A View of Wansford, Northamptonshire. 326. Ditto from Norman Cross Hill, Huntingdonshire.

William Tomkins (Associate).—327. A Landscape—Evening. 328. Ditto —Morning.

A. Toussaint.—329. A Lady (in enamel).

Francis Towne.—330. A View on the River Exe, taken near the Seat of Sir Francis Drake, Devonshire. 331. A View in North Wales, near Llangollen, in Denbighshire.

[To be continued.]

CATALOGUES OF PICTURES EXHIBITED AT THE ROOMS OF THE ROYAL ACADEMY.

[Continued from p. 272.]

Charles Townley.—332. A Venus (in miniature).

William Tyler, R.A.—333. A Small Model of a Monument.

Benjamin Vandergucht.—334. A Head of the late Mr. Garrick, being the last Picture he sat for. 335. The Pot-boy (a small whole length). 336. A Gentleman.

E. Vaughan.—337. A Miniature.

Henry Walton.—338. A Scene in the *Spanish Barber*, Act 1. scene 1. 339. A Group of Figures, with a Fruit-barrow.

Henry Webber.—340. Bacchus and Ariadne (a basso-relievo).

Benjamin West, R.A.—341. Alfred the Great divides his Loaf with a Pilgrim. 342. St. Peter, accused by the Damsel, denies our Saviour. 343. Prince William and Princess Sophia, children of Their Royal Highnesses the Duke and Duchess of Gloucester. 344. A Gentleman and Lady, painted in commemoration of their marriage.

—— *Whetherill.*—345. A Landscape, with the story of Arminia, from *Tasso*. 346. Ditto, with Gipseys.

Thomas Whetten.—347. A Design for a Palace.

William Wickham.—348. South Front of a Design for a Villa.

James Wicksted.—349.—A Frame with two Impressions, viz.: Olympia, from Cipriani; Device, with an Arms.

Robert Wilkins.—350. The Engagement between the English and French Fleets on the 27th of July, 1778.

Ann Williams.—351. A Lady (in crayons).

Richard Wilson.—R.A. 352. Apollo and the Seasons. 353. A Landscape, with Gipseys. 354. A View in St. James's Park. 355. A Review on Wimbledon Common.

Joseph Wilton, R.A.—356. A Bust of the late Earl of Chatham.

William Woodall.—357. A Small Farm-yard, from Nature.

Joseph Wright, of Derby.—358. The Girandola or grand Fire-work, at the Castle of St. Angelo in Rome (companion to the Vesuvius he painted last year). 359. Virgil's Tomb, with the figure of Silius Italicus, who bought an estate enriched with this very tomb. He was frequent in his visitation to this monument of his master. 360. Neptune's Grotto at Tivoli. 361. Two Boys (whole length).

John Yenn (Associate).—362. Principal Front of a Mansion now building for a gentleman at Hadsor, Worcester. 363. Design for a Pavilion supposed to be situated on a Lake. 364. Elevation of an Assembly-room.

Anthony Zucchi (Associate).—365. Ulysses and Telemachus in the cottage of Laertes (*Homer's Odys.* b. xxiv.). 366. The Remains of an Ancient Temple of Ceres, with Figures representing a Sacrifice to the Gods.

Honorary.

367. Dogs, *by Mr. William Leivers.* 368. A Leveret, *by Ditto.* 369. Two Mice, *by Ditto.* 370. A View of Folkstone, taken from the Coast between Dover and that place, *by G. Keate, Esq.* 371. A Large Landscape (in oil), *by the Rev. G. Gardnor.* 372. A Small Ditto, *by Ditto.* 373. A View of Keswick in Cumberland, *by Sir G. Beaumont, Bart.* 374. An Old Man's Head, *by R. L. West.* 375. Two Ladies, *by the Hon. Miss Egerton.* 376. A View near Kilburn, Middlesex, *by J. Serres.* 377. A View after Nature, *by a Young Lady.* 378. A Gentleman's Horse, *by a Young Gentleman.* 379. A View after Nature, *by Ditto.* 380. A General View of the Port and City of Bourdeaux, taken from the side of Beamont Hill, *by Mr. Alexander Black.* 381. A Portrait. 382. Filing off (a drawing), *by Captain Morse.* 383. A Trip to Coxheath (ditto), *by Ditto.* 384. A Flower Piece, *by a Young Lady.* 385. Lancaster Quay, *by Thomas Gayfere, junior.* 386. A Recruit, *by a Gentleman.* 387. A Soldier on the March, *by Ditto.* 388. A Soldier in Doubt, *by Ditto.* 389. A Visit to the Camp, *by Ditto.* 390. A Camp Toilet, *by Ditto.* 391. A Group of French Girls, *by Ditto.* 392. The Departure of Le Fleur from Montreal, *by Ditto.* 393. A Riding Horse, *by Ditto.* 394. A View of Netherbury in Dorsetshire, *by a Lady.* 395. A View of the Camp at Warley Common, taken from the Quarter Guard of the 25th Regiment, *by J. Judd, Esq., of Chelmsford.*

Omitted.

William Lane.—396. A Frame with two Impressions, from engravings in stone, viz.: A Muse; An Angel strewing Flowers over an Urn.

Thomas Mitchell.—397. A Lady (in miniature).

Sir George Chalmers, Bart.—398 to 401. Portraits.

William Singleton.—402. A Portrait.

Thomas Day.—403. A Portrait (in miniature).

Alexander Taylor.—404. A Gentleman (in miniature).

Charles Tomkins.—A Circular View taken from the Obelisk at Mount Edgecumbe, the Seat of Lord Edgecumbe, commanding the under-mentioned views, viz.: 405 .A View lookingup the Milbrooke River, taken from the West side. 406. Ditto of Hamoaze, and St. John's River, taken from ditto. 407. Ditto of Plymouth Yard, Dock, and Town, taken from the North side. 408. Ditto of Stonehouse Land and Plymouth Town and Citadel, taken from the East side. 409. Ditto of Drake's Island and the Sound, taken from the South side. 410. Ditto of Mount Edgecumbe House and Plantation, taken from ditto.—The Shipping, *by Mr. John Clevely.*

—— *Miles.*—411. A Portrait (in miniature).

A certain Set of Irascible Animals *described.*

THERE is a very irascible sort of animals whose madness proceeds from pride. These are generally the people who having just fortunes sufficient to live idle and useless to society, create themselves gentlemen, and are scrupulously tender of the rank and dignity which they have not. They require the more respect, from being conscious that they have no right to any. They construe every thing into a slight, ask explanations with heat, and understand them with fury. "Who are you?" "What are you?" "Do you know who you speak to?" "I'll teach you to be insolent to a gentleman," are their daily idioms of speech, which frequently end in assault and battery, to the great emolument of the Round-House and Crown-Office.

End of the first Division.

The DELINEATOR.

NUMBER V. 1780

——Damon, what a scene,
What various views——

DYER.

AS it may be naturally supposed that the first exhibition of the Royal Academicians in their new apartment, would attract the Delineator's attention, no reader of this page who has a taste for the polite arts in general, will be surprised to hear of his having taken a view of their variegated compositions, a considerable number of which are fairly entitled to the highest eulogiums.

To drop the third person, I must confess that the visit which gave immediate rise to this number, was of the most animating kind. As a lover of painting, I was exceedingly pleased with several of the performances to which my searching eyes were forcibly directed; as an Englishman, I was doubly delighted to find, that many of my own countrymen had distinguished themselves by their professional abilities in a manner which did them infinite credit.

Animated, however, as I was by the sight of so many capital pictures, painted by English artists, as I very sensibly feel the want of talents to empower me to do justice to their graphical merit, I shall leave the display of that merit to abler hands, and keep in my own walk of *delineation*, by pointing out a few of the living characters who exhibited themselves as spectators, and whose local observations were laughable enough to be recorded in a paper, the declared design of which is to afford a little periodical amusement to those readers, whose literary pursuits are not of so profound a nature as to render them above being entertained with the lighter kinds of literary composition.

Among the crowd of both sexes, pressing forward with all the eagerness of curiosity to that spot where the grand scene of exhibition presented itself, I was particularly diverted by the remarks of a fat middle aged gentlewoman, who from the rotundity of her waist, and some other corporal redundancies, appeared to me in the light of a female Falstaff, and if she did not equal the facetious knight in wit, there was a pleasantry about her, which gave a cast of humour to every thing she uttered in her own peculiar manner, which was truly original. Her phraseology, indeed, was neither elegant nor correct; but her reflections were often defensible, and always droll. Upon her first entrance into the room, she evidently appeared fatigued with her circular approaches to it, and therefore sat down immediately, in order to recover her breath. As soon as she was able to articulate, she turned to the young woman who attended her, and who was certainly a *companion*, in the most humiliating sense of the word, and said, staring round her with a kind of wild delight, "Bless us! what a power of fine *pictures* is here, Polly: look, look! did you ever see more handsomer frames in all your born-days? I *could* you these *Cademy* people would have every thing *tasty* about them, before I came out. I was always fond of *pictures*; I have *drawed* a good deal myself in my time, and shall never forget my first *cow*: the gentleman who taught me was so much surprised at my *genus*, that he said he never had seen such a creature in his life! But come," continued she, rising, "let us begin in this here place, and go round the room, I *loves* to see all I can, when I come abroad to give my eyes a holiday." She then proceeded to business, and I dare say that she enjoyed her morning more, with all her palpable ignorance of the art of painting, than many of the politest people engaged in a similar way, who, with all their pretended judgment and taste, knew, it is most probable, as little of the matter

ferved, Sir—that you have been very facetious, Sir, all night—at my expence—and ſo, Sir, I deſire you will meet me to-morrow morning, in Pancras Burying-Ground."—A buck of the town would have, perhaps, been enraged at this propoſal; but the merry mortal received it with great compoſure; and while the reſt of the company were ſtruck dumb at the ſolemnity of the challenge, he turning to him, with a mixture of juſt and earneſt in his countenance, ſaid, in a whiſper, "In Pancras Burying-Ground!" "Yes, Sir, in Pancras Burying-Ground, without fail!"—"Very well, Sir,—muſt I bring my ſhrowd with me?"

The pleaſantry of this queſtion excited a general laugh in the room, and the ſolemn gentleman could not reſiſt the impulſe of mirth; he joined in the chorus, and, as ſoon as he recovered from his fit of merriment, exclaimed, "You're a brave boy—give us your hand—I'll never meet you but in a party of pleaſure, and to that you may command me whenever you pleaſe."

The UNBELIEVER'S CREED.

I Believe, that there is no God, but that matter is God, and God is matter; and that it is no matter whether there is any God or no.

I believe, that the world was not made; that the world made itſelf; that it had no beginning; that it will laſt for ever, world without end.

I believe, that man is a beaſt; that the ſoul is the body, and the body the ſoul; and that after death there is neither body nor ſoul.

I believe, that there is no religion; that natural religion is the only religion; and that all religion is unnatural.

I believe not in Moſes; I believe in the firſt philoſophy; I believe not in the evangeliſts; I believe in Chubb, Collins, Toland, Tindal, Morgan, Mandeville, Woolſton, Hobbes, Shafteſbury; I believe in lord Bolingbroke; I believe not in St. Paul.

I believe not revelation; I believe in tradition; I believe in the Talmud; I believe in the Koran; I believe not the Bible; I believe in Socrates; I believe in Confucius; I believe in Sanchoniathon; I believe in Mahomet; I believe not in Chriſt.

Laſtly, I believe in all unbelief.

CHARACTER *of* DICK WILDGOOSE.

DICK WILDGOOSE was one of the happieſt ſilly fellows I ever knew. He was of the number of thoſe good-natured creatures who are ſaid to do no harm to any but themſelves. Whenever Dick fell into any miſery, he uſually called it *ſeeing life*. If his head was broken by a chairman, or his pocket picked by a ſharper, he comforted himſelf by imitating the Hibernian dialect of the one, or the more faſhionable cant of the other. His inattention to money-matters had incenſed his father to ſuch a degree, that all the interceſſion of friends in his favour was fruitleſs. The old gentleman was on his death-bed. The whole family, and Dick among the reſt, gathered round him. "I leave my ſecond ſon Andrew, ſaid the expiring miſer, my whole eſtate, and deſire him to be frugal." Andrew, in a ſorrowful tone, as is uſual on theſe occaſions, "Prayed heaven to prolong his life and health to enjoy it himſelf." "I recommend Simon, my third ſon, to the care of his elder brother, and leave him beſide four thouſand pounds." "Ah! father," cried Simon (in great affliction to be ſure) "may heaven give you life and health to enjoy it yourſelf." At laſt, turning to poor Dick: "As for you, you have always been a ſad dog; you'll never come to good; you'll never be rich; I'll leave you a ſhilling, to buy a halter." "Ah! father!" replied Dick, without any emotion, "may heaven give you life and health to enjoy it yourſelf."

CHARACTER *of a* RELIGIOUS MAN.

MILTON very humorouſly deſcribes a man, who without having the inward call, was deſirous of being thought as religious as the reſt of his neighbours of thoſe times. "This man," ſays he, "finds himſelf out ſome factor, to whoſe care and credit he may commit the whole managing of his religious affairs; ſome divine of note and eſtimation, and makes the very perſon of that man his religion. He entertains him, lodges him; his religion comes home at night, prays, is liberally ſupped, and ſumptuouſly laid to ſleep; riſes, is ſaluted, and after being well breakfaſted, his religion walks abroad, and leaves his kind entertainer in the ſhop, trading all day without his religion."

as herſelf, and who were only charmed with ſuch and ſuch particular pictures, becauſe it was the faſhion to ſay that they were charmingly painted.—For my part, as I have a high reliſh for a character, and am always attentive to the *effuſions of nature*, I watched my fat gentlewoman very cloſely during her review, and will venture to aver, that, in the midſt of a number of artleſs obſervations on the ſeveral performances which attracted her eyes, ſhe made ſeveral remarks which the moſt ſcientific *connoiſſeur* might have adopted without a bluſh.—Soon after *her* departure, indeed, I fell in with a profeſſed connoiſſeur, who convinced me in a few minutes that he really knew nothing of the art which he pretended to admire with an extravagance of language; that he talked of *light* and *ſhade*, *keeping* and *effect*, *harmony* and *repoſe*, without feeling the force of the words he uttered, words which may be repeated with energy by the moſt ignorant of men, but which can be *felt* only by a maſter.—Here and there, it is true, we meet with a *connoiſſeur* who is really a *knowing one*, and is able to diſcover the beauties and blemiſhes of the picture offered to his eye, with critical ſagacity; but the majority of them often throw themſelves into ludicrous ſituations, by their falſe pretenſions to *virtù*, and by ſuch pretenſions, many of them have furniſhed laughable ſcenes for the *comic Muſe*.

Theſe reflections on connoiſſeurſhip, roſe inſenſibly in my mind, while the abovementioned critic delivered his opinions with great freedom, on the works of thoſe who contributed to the ocular entertainment of the day; but they ſoon rolled away, and were ſucceeded by others of a very different ſort, excited indeed by the appearance of the old friend, whom I mentioned in a former Number, and who, without having the art to examine a picture by the rules of criticiſm, is always happy enough, from the force of his natural taſte, to point out the very parts which the painter wiſhed to render moſt ſtriking: I was exceedingly glad to ſee him at that time, as I was ſure not only of being entertained upon the ſpot by his ſenſible animadverſions, but of hearing things, during the courſe of his converſation, which would give birth to future *Delineators*.—As we ſtood near the *battle of La Hogue*, when we beheld each other, I took the earlieſt opportunity, after the firſt civilities were exchanged, to aſk him what he thought of that picture.

"Think of it!" ſaid he, darting his eyes upon the canvaſs, "'tis a glorious piece—I don't pretend," added he, "to be a judge of pictures, but if that is not a good one, I'll be d——d."

Though I had often heard my old friend conclude a ſpirited ſpeech in the ſame manner, I could not help ſmiling at the emphatical tone with which *this* was articulated; and on looking about me, I found ſeveral faces marked with the *outlines* of riſibility.—However, we all ſeemed to be equally pleaſed with the honeſt effuſions of his heart, and the pleaſure which his firſt effuſions produced was increaſed by thoſe that followed.—"Aye, aye," continued he, "this is ſomething like a ſubject for a picture, a fine treat for a true Engliſhman—'Twas a noble day—Well done, Sir George." He then, after a ſhort pauſe, turning his head aſide towards me, added, "And have we not now a Sir George? aye, that we have; and from the ſpecimen which he has given of his courage, we may be aſſured that he will trim the French well, whenever they come in his way." He then, examining the picture again, threw out ſome expreſſions which clearly evinced the goodneſs of his heart—"Poor devils! there they are ſwimming for their lives; I hope ſome of them were ſaved though, for I would not have even the French periſh in that way—No—let all our enemies be killed fairly—that is, oppoſed to us in fight; and let all thoſe be ſpared who will ſurrender themſelves: I have no notion of making war more cruel than it neceſſarily muſt be." Theſe are ſtrokes which do credit to humanity, and as I cannot hope to mend them, with theſe ſtrokes I will conclude.

Postscript.

As ſoon as I returned to my own apartments, I found another friend (the gentleman whoſe "Odd Thoughts adapted to Odd Times," I have not forgotten, though I have not yet made any of them public) buſily employed, over a catalogue of the very pictures which I had juſt viewed with no ſmall ſatisfaction, and annexing ſuch fugitive remarks—in the way of *quotation*, as he deemed alluſively applicable. Whether they are ſo or not, let the readers of them determine.

15. The troops at Warley camp reviewed by his majeſty, 1778.

P. J. De Loutherbourg.

Pride, pomp, and circumſtance of glorious war.

59. Ægisthus raising the veil, discovers the body of Clytemnestra. *B. West.*

This is a sorry sight.

82. Portrait of Mr. Garrick *R. E. Pine.*

We ne'er shall look upon his like again.

158. Eruption of Vesuvius. *J. Wright.*

Storehouse of fate! from whose infernal womb,
With fiery minerals, and metallic ore,
Pernicious fraught, ascends eternal smoke—
Imagination's eye looks down dismay'd,
The steepy gulf——

177. A boy taken out of the water drowned. *E. Penny.*

O sight! that from the eye of wealth or pride,
Even in their hour of vainest thought, might draw
A feeling tear!——

190. The boy by proper means recovered. *E. Penny.*

——My love, my life,
Soul of my wishes! sav'd beyond all faith—
O! bliss unhop'd!

179. Satan starting from the touch of Ithuriel's lance. *R. Fuseli.*

And all the demon starts up from the toad.

203. A girl with cresses. *J. Zoffani.*

——Move these eyes?
Or whether, riding on the balls of mine,
Seem they in motion?

EPISTOLARY COMPOSITIONS.

Selected by an old Correspondent.

LETTER I.

Admiral Blake *to* William Lenthall, *Esq; Speaker of the House of Commons.*

Right Honourable,

I Have dispatched away this express to your honour, to give you an account of what passed yesterday between us and the Dutch fleet. Being in Rye-bay, I received intelligence from major Bourne, that Van Trump, with forty sail, was off South Sand-head; whereupon I made all possible speed to ply up towards them, and yesterday in the morning we saw them at anchor in and near Dover-road. Being come within three leagues of them, they weighed, and stood away by a wind to the eastward; we supposing their intentions was to leave us, to avoid the dispute of the flag. About two hours afterwards they altered their course, and bore directly with us; Van Trump the headmost: whereupon we lay by, and put ourselves into a fighting posture, judging they had a resolution to engage. Being come within musquet shot, I gave order to fire at his flag, which was done thrice; after the third shot, he let fly a broad-side at us: major Bourne, with those ships that came from the Downs, being eight, was then making towards us. We continued fighting till night; then our ship being unable to sail, by reason that our rigging and sails were extremely shattered, and our mizen-mast shot off, we came, with advice of the captain, to an anchor, about three or four leagues off the Neis, to refit our ship, at which we laboured all the night. This morning we espied the Dutch fleet about four leagues distance from ours, towards the coast of France; and by advice of a council of war, it was resolved to ply to windward to keep the weather gage, and we are now ready to let fall our anchors this tide. What course the Dutch fleet steers we do not well know, nor can we tell what harm we have done them; but we suppose one of them to be sunk, and another, of thirty guns, we have taken, with the captains of both: the main-mast of the first being shot by the board, and much water in the hold, made captain Lawson's men to forsake her. We have six men of ours slain, and nineteen desperately wounded, and twenty-five more not without danger; amongst them our master, and one of his mates, and other officers. We have received almost seventy great shot in our hull and mast, in our sails and rigging without number, being engaged with the whole body of the fleet for the space of four hours; being the mark at which they aimed. We must needs acknowledge it a great mercy that we had no more harm; and our hope is, the righteous God will continue the same unto us, if there do arise a war between us, they being first in the breach, and seeking an occasion to quarrel, and watching, as it seems, an advantage to brave us upon our own coast, &c.

Your humble servant,

ROBERT BLAKE.

From aboard the James, *three leagues off the* Hydes, *the 20th of* May, 1652.

Twelfth Exhibition, 1780.

Prima appetenti honestum est in secundis vel tertiis consistere.—*Cicero.*

T. Gainsborough, R.A.—1. A Landscape.

T. F. Rigaud (Associate).—2. A Portrait.

J. Cole.—3. Fruit and Flowers, with a Portrait of the Leghorn Runt.

T. Gaugain.—4. Maria, from *Sterne.*

H. Robinson.—5. A Portrait.

T. Mitchell (Hon.).—6. The Burning of the French Fleet at La Hogue, 1692.

B. West, R.A.—7. Portraits of Their Royal Highnesses Prince William Henry and Prince Edward.

W. Tomkins (Associate).—8. A View of Maristow, on the river Tavy, Devon.

R. Paton.—9. A View of the Quebeck after the Engagement, and Captain Farmer taking leave of his people. 10. The Quebeck Blowing-up, after burning four hours.

R. Livesay.—11. A Portrait.

Sir J. Reynolds, R.A.—12. Portrait of a Lady.

C. Catton, jun.—13. A Newfoundland Dog.

T. Gainsborough, R.A.—14. Portrait of a Gentleman.

P. J. De Loutherbourg.—15. The Troops at Warley Camp, reviewed by His Majesty, 1778.

F. Holman.—16. The Engagement between Sir G. B. Rodney and the Spanish Squadron.

B. West, R.A.—17. Portraits of Their Royal Highnesses Prince Adolphus, Princess Mary, and Princess Sophia.

Sir J. Reynolds, P.R.A.—18. Portrait of a Gentleman.

P. Reinagle.—19. A Portrait.

D. Serres, R.A.—20. The Engagement between the Fox, Hon. Captain Windsor, and the Juno, a large French Frigate.

F. Towne.—21. A View in Devonshire.

Angelica Kauffman, R.A.—22. Religion (Vide the *Temple of Virtue*, by Dr. Fordyce).

J. Downman.—23. Portraits of two Boys.

F. Towne.—24. A View in Devonshire.

P. F. Bourgeois.—25. Landscape and Cattle (Evening).

R. Cosway, R.A.—26. Love and Innocence.

P. J. de Loutherbourg.—27. Landscape and Cattle.

W. Beechey—28. Portrait of a Gentleman.

J. Crook.—29. St. Peter in Prison.

T. Daniel.—30. Sir Arthegal, &c., from *Spenser.*

N. Hone, R.A.—31. A Portrait.

Sir J. Reynolds, P.R.A.—32. Portrait of a Gentleman.

T. Gainsborough, R.A.—33. Portrait of a Gentleman.

E. Oram.—34. A Landscape.

P. Sandby, R.A.—35. A View in Wales.

M. Chamberlin, R.A.—36. A Portrait.

J. Hewson.—37. A Portrait.

B. Vandergucht.—38. Portrait of an Artist.

Angelica Kauffman, R.A.—39. Modesty embracing virtuous Love.

Mary Moser, R.A.—39 †. Flowers.

J. Roberts.—40. Portrait of Mrs. Yates, in the character of Melpomene.

—— *Waldegrave.*—40 †. A Landscape.

G. K. Ralph.—41. Perseus and Andromeda.

A Young Lady (Honorary).—42. The Black-ear'd Antelope, from the Cape of Good Hope.

J. Feary.—43. A View near Carlisle (Evening).

J. F. Rigaud (Associate).—44. A Portrait.

D. Serres, R.A.—45. A View of the English Squadron, commanded by Admiral Barrington, and Transports, in the Cul de Sac, with the French Fleet, under Count D'Estaing, December 16, 1778.

B. Vandergucht.—46. A Portrait.

W. Whitby.—47. A Portrait.

W. Beechey.—48. A Lady playing on a Harp.

H. Hone (Associate).—49. A Portrait (in chalks).

T. Trotter.—50. The Morning Star.

S. H. Grimm.—51. Llantony Abbey, Monmouthshire.

By a Gentleman (Honorary).—52. The Nghoo found in Africa, near the Cape of Good Hope.

S. H. Grimm.—53. Pont y Pridd, in Glamorganshire.

G. Keate, Esq. (Honorary).—54. A View on the River Itchin.

T. Parkinson.—55. A Portrait.

W. Hunneman.—56. A Portrait.

W. Hamilton.—57. A Portrait.

B. West, R.A.—58. The Battle of the Boyne. 59. Ægisthus raising the Veil, discovers the Body of Clytemnestra (*Franklin's Sophocles*).

J. Farrington.—60. A Study on the Banks of the Lowther.

T. De Bruijn.—61. Landscape and Figures.

T. Gainsborough, R.A.—62. A Landscape.

J. Farrington.—63. A Study at Ambleside.

T. Parkinson.—64. A Portrait.

J. Farrington.—65. A Study at Ambleside.

W. Groombridge.—66. Landscape, with Figures and Cattle.

W. Peters, R.A.—67. Portraits of a Nobleman and his Family.

J. Zoffanij, R.A.—68. A Room in the Gallery of Florence, called the Tribuna, in which the principal part is calculated to show the different styles of the several Masters.

J. Foldsone.—69. A Portrait.

S. Elmer (Associate).—70. Fruit.

J. Foldsone.—71. A Portrait.

W. Hamilton.—72. A Portrait.

B. West, R.A.—73. The Destruction of the French Fleet at La Hogue, 1692.

T. Gainsborough, R.A.—74. A Landscape.

J. Sartorius.—75. Portrait of a Horse.

R. Corbould.—76. Portrait of a Sailor.

—— *Fuseli.*—77. Ezelin Bracciaferro musing over Meduna, destroyed by him for disloyalty during his absence to the Holy Land.

E. Martin (Assoc.).—78. A View from the Duke of Montagu's at Richmond.

T. Hardy.—79. A Strawberry Girl.

E. Martin (Assoc.).—80. A View from the Duke of Montagu's at Richmond.

W. Caddick, jun.—81. Portrait in the character of Circe.

R. E. Pine.—82. Portrait of Mr. Garrick.

J. Feary.—83. A View near Carlisle (Morning).

T. Gainsborough, R.A.—84. Portrait of a Lady.

D. Serres, R.A.—85. The Attack by Count D'Estaing on the English Squadron, commanded by Admiral Barrington at St. Lucia, Dec. 15, 1778.

A Lady (Honorary).—86. A Landscape.

J. Sowerby.—87. Portraits.

G. Keate, Esq. (Honorary). 88. A View of Southampton.

P. Sandby, R.A.—89. A Land Storm.

Hon. Miss Vernon (Honorary).—90. Portrait of a Nun.

N. Biondi.—91. A Holy Family.

Margaret King.—92. A Portrait.

R. Cosway, R.A.—93. Portrait of a Lady in the character of the Comic Muse (a tinted drawing).

J. F. Bosset.—94. A Portrait (in water-colours), (a miniature.)

R. M. Paye.—95. Portrait of a Child.

E. Edwards (Associate).—96. Head of a Beggar.

J. S. Copley (R.A. Elect).—97. Portrait of a Lady.

R. Paton.—98. The Minerva, Captain A. Hood, attacking the Warwick.

R. Hurleston.—99. Portrait.

G. K. Ralph.—100. Portrait.

C. Hone.—101. A Hermit.

Sir J. Reynolds, P.R.A.—102. Portrait of a Lady.

R. Paton.—103. London Bridge, by Moonlight.

W. Lawranson.—104. Portrait in the character of a Hay-maker.

R. Paton.—105. The Separation of the Minerva and Warwick, after Engaging Two Hours.

N. Hone, R.A.—106. Portrait.

E. Edwards (Associate).—107. View of Brancepeth Castle, Durham.

M. Chamberlin, R.A.—108. Portrait.

R. E. Pine.—109. Portrait in the character of Jacques (*Shakespear's As You Like It*).

G. Stubbs.—110. Portraits of Horses.

M. A. Rooker (Associate).—111. Hadley Park, with an Urn dedicated to Shenstone.

J. Hoppner.—112. A Primrose Girl.

W. Tomkins (Associate).—113. Landscape.

R. *Corbould.*—114. Landscape.

G. Barret, R.A.—115. A Moonlight.

B. West, R.A.—116. Portraits of His Majesty, Two General Officers on Horseback, and the Royal Navy in the background.

G. Garbrand.—117. Portrait.

T. Proctor.—118. Portrait.

J. Farrington.—119. View of Skiddow and the Derwentwater.

M. Chamberlin, R.A.—120. Portrait.

T. Gainsborough, R.A.—121. Portrait of a Gentleman.

O. Humphry (Associate). 122. Portrait.

B. West, R.A.—123. The Raising of Lazarus, an Altar-piece for the Cathedral of Winchester.

Lady Littleton (Honorary).—124. Portrait (in crayons).

J. Richards, R.A.—125. Summer.

Margaret King.—126. Portrait.

J. Richards, R.A.—127. Winter.

J. Russell (Associate).—128. A Harvest Girl.

T. Stowers.—129. View in Buckinghamshire.

B. West, R.A.—130. Portrait of Her Majesty, and the Royal Family in the background.

Miss Ford (Honorary).—131. Landscape.

J. Farrington.—132. Rocks at Lodore.

T. Stothard.—133. The Shepherd, from *Sterne.*

B. Killingbeck.—134. Portrait of Canibal, a Race-horse.

T. Stothard.—135. The Retreat of the Greeks with the body of Patroclus.

R. Livesay.—136. Portrait.

G. Stubbs.—137. Portraits of Two Heifers.

Sir J. Reynolds, P.R.A.—138. The Character of Spenser's Una.

N. Hone, R.A.—139. Portrait.

C. Garbrand.—140. Portrait.

R. Hurleston.—141. Portrait.

E. Edwards (Associate).—142. View of Brancepeth Castle, Durham.

W. Lawranson.—143. Portrait.

T. F. Rigaud.—144. Portrait.

G. K. Ralph.—145. Portrait.

O. Humphry (Associate).—146. Portrait.

T. Gainsborough, R.A.—147. Portrait of a Gentleman.

S. Elmer (Associate).—148. Woodcocks.

H. Dean.—149. The Banks of the Tiber.

R. Paton.—150. The Minerva re-attacking the Warwick. 151. The State of the Minerva and Warwick next morning.

R. Wilson, R.A.—152. View of Tabley, Cheshire, the Seat of Sir J. Leicester.

J. Downman.—153. Four Portraits.

J. Serres.—154. A Gentleman on Horseback.

R. Davy.—155. Portrait.

B. Vandergucht.—156. Portrait.

Sir J. Reynolds, P.R.A.—157. Justice.

J. Wright.—158. Eruption of Mount Vesuvius.

S. Elmer (Associate).—159. Hare and Partridges.

J. Downman.—160. Portrait.

T. Burgess.—161. Narcissus.

T. Gainsborough, R.A.—162. Portrait of a Lady.

J. Zoffani, R.A.—163. Portrait.

P. J. de Loutherbourg.—164. Landscape, with a Cascade.

W. Tomkins (Associate).—165. Ivybridge, Devonshire.

W. Brooks.—166. View in Sussex.

Sir J. Reynolds, P.R.A.—167. His Royal Highness Prince William Frederick, son to the Duke of Gloucester.

J. Cranke.—168. Portrait.

J. Cappe.—169. Portrait.

J. F. Rigaud (Associate).—170. Portrait.

G. Head.—171. Portrait.

J. S. Copley (R.A. Elect).—172. Portrait of a Highland Officer.

M. Chamberlin, R.A.—173. Portrait.

J. Taylor.—174. Industry.

S. H. Grimm. 175. View on the Tyne.

G. Stubbs.—176. Portraits of Hunters.

E. Penny, R.A.—177. A Boy taken out of the Water drowned.

Rev. J. Gardner (Honorary).—178. Landscape.

H. Fuseli.—179. Satan starting from the touch of Ithuriel's Lance.

D. Serres, R.A.—180. Part of the Engagement between Sir George Rodney and the Spanish Squadron.

S. Elmer (Associate).—181. Perch.

J. Foldsone.—182. Portrait.

G. Stubbs.—183. Portrait of a Dog.

S. Elmer (Associate).—184. Brace of Partridges.

J. Foldsone.—185. Portrait.

R. Hurleston.—186. Maria, from *Sterne*.

C. Fontanella.—187. Portrait.

C. Grignion.—188. Portrait of Captain Pearson, of the Serapis.

T. Gainsborough, R.A.—189. Portrait of a Gentleman.

E. Penny, R.A.—190. The Boy, by proper means, recovered (*Vide* Dr. Franklin's Sermon to the Humane Society). Humani nihil a me alienum.—*Ter.*

G. Stubbs.—191. Portraits of Figures, and Animals.

P. Sandby, R.A.—192. Caernarvon Castle.

J. Spilsbury.—193. Portraits.

T. Gainsborough, R.A.—194. Portrait.

J. S. Copley (R.A. Elect).—195. Portrait.

Angelica Kauffman, R.A.—196. Portraits.

T. Gainsborough, R.A.—197. Landscape.

S. H. Grimm.—198. Landscape with Military Antiquities.

R. Samuel.—199. "She sat like Patience on a Monument smiling at Grief."

S. H. Grimm.—200. Landscape, with Ecclesiastical Antiquities.

Sir G. Chalmers.—201. Portrait of an Officer.

J. Wright.—202. Mrs. Wright, modelling a Head in wax.

J. Wright, of Derby.—203. A Cavern, with the figure of Julia banished thither by Grandfather Augustus.

J. Zoffani, R.A.—204. A Girl with Water-cresses.

J. Hoppner.—205. Portrait.

T. Burgess.—206. Bacchus and Bacchanalians.

J. Richards, R.A.—207. A Prison.

S. Elmer (Associate).—208. A Pheasant and Woodcocks.

Sir G. Chalmers.—209. Portrait.

J. Crook.—210. Portrait of an Artist.

J. S. Copley (R.A. Elect).—211. Portrait.

P. J. de Loutherbourg.—212. Landscape, a Sun-set.

W. Du Hamel.—213. Landscape, with Cattle.

T. Hardy.—214. Portrait.

W. Du Hamel.—215. Landscape, with Cattle.

E. Oram.—216. Landscape.

S. H. Grimm.—217. Temple Farm at Selborne, Hants.

J. Foldsone.—218. Portrait.

By a Lady (Honorary).—219. A Goat. 220. Landscape.

T. Daniel.—221. Prince Arthur defeats the Souldan, from *Spenser*.

T. Gainsborough, R.A.—222. Portrait of a Gentleman.

W. Beechey.—223. A Family.

W. Tomkins (Associate).—224. Battersea-lane, Winter. 225. Batttersea-lane, Summer.

Miniatures.

S. Cotes.—226. Frame with Miniatures.

S. Shelley.—227. Portraits.

C. Rumpf.—228. Portrait.

S. Harding.—229. Portrait.

M. C. Monk.—230. Portrait.

E. Whitton.—231. The Merciful Samaritan, cast from a Gem.

C. Sherreff.—232. Portrait.

R. Crosse.—233. Portrait.

C. Sherreff.—234. A Fancy Head. 235. Portrait of a Boy.

J. Saunders.—236. A Fancy Head.

H. Hone (Associate).—237. Portrait (water-colours).

W. Brown.—238. Frame with Sulphur Impressions:—Lord George Germaine, Admiral Keppel, Major Small, Mr. Garrick.

H. Hone (Associate).—239. Portrait (water-colours).

A. Taylor.—240. Mr. Brereton in the Character of the Prince of Wales in Henry IV. (in miniature).

R. Jones (Honorary).—241. An old Man's Head.

W. Lane.—242. A Frame with Impressions and a Seal.

A. Mackenzie.—243. Impressions in Paste.

R. Corbould.—244. Portrait.

J. Bogle.—245. Portrait.

E. Burch, R.A.—246. Head of Bacchus on a Sardonyx, with a proof cast in

Sulphur. Hercules supporting Menalippe, whom he had overcome in single combat (a model in wax).

R. Crosse.—247. Portrait.

J. Nixon.—248. Portrait.

J. Taylor.—249. Portrait (enamel).

H. Hone (Associate).—250. Portrait (water-colours).

S. Shelley.—251. Portrait.

T. Witchell.—252. Portrait.

J. Taylor.—253. Portrait.

R. Mabbet.—254. Portrait.

Mary Benwell.—255. Portrait.

R. Collins.—256. Portrait.

C. Seiptius.—257. The Sacrifice of Polyxena (enamel).

C. Townley.—258. Portrait.

G. Seiptius.—259. Portrait (enamel).

J. H. Hurtur.—260. A Frame with enamelled Pictures.

C. Sherreff.—261. Portrait.

J. Nixon (Associate).—262. Portrait.

E. Vaughan.—263. Portrait.

H. Hone (Associate).—264. Portrait (water-colours).

W. Craft.—265. Altar of Friendship (enamel).

Miss Peters (Honorary).—266. Portrait.

S. Smart.—267. Portrait.

T. Goddard.—268. Portrait.

A. Mackenzie.—269. Impressions in Paste.

J. Shelley.—270. Maria, from *Sterne.*

J. Howes.—271. Death of Lucretia (enamel).

R. Crosse.—272. Portrait.

J. Nixon (Associate).—273. Portrait.

C. Brown.—274. A Couple of Greyhounds.

J. Alefounder.—275. Portrait.

B. Bowring.—276. Portrait.

J. Sheldrake.—277. Maria, from *Sterne.*

T. Hull.—278. Portrait.

J. Scouler.—279. Portrait.

Diana Deitz.—280. Portrait.

R. Corbould.—281. Thalia (enamel).

A. Toussaint.—282. Frame with Miniatures.

R. Davy.—283. Portrait.

J. H. B. (Honorary).—284. Portrait.

B. Bowring.—285. Portrait.

S. Shelley.—286. Portrait.

R. M. Pave.—287. Portrait.

Eliza H. Phelps.—288. Portrait.

W. Artaud.—289. St. John (enamel).

W. Brown.—290. Frame with Gems and Impressions. A Bacchante supported by a Satyr.

J. F. Bosset.—291. Frame with Miniatures.

W. Craft.—292. Time recording the Actions of Lord Chatham (in enamel). 293. Figures and Landscape (enamel).

T. Engleheart.—294. Portrait (model in wax). 295. Ditto.

C. Peart.—296. Portrait (model in wax). 297. Ditto.

A. Mackenzie.—298. Portrait (model in wax). 299. Ditto.

ANTE-ROOM.

Angelica Kauffman, R.A.—300. A Sibyl.

J. Graham.—301. Daniel in the Lions' Den.

W. Peters, R.A.—302. View of Liverpool.

W. R. Bigg.—303. Schoolboys giving Charity to a Blind Man.

T. Thornton.—304. A View.

P. Brown.—305. A Paroquet.

W. Craft.—306. Astronomy for the Face of a Clock (enamel).

A Lady (Honorary).—307. Flowers.

T. F. Rigaud (Associate).—308. Portrait.

Miss Leake (Honorary).—309. Flowers.

J. Serres.—310. The Abbey of Town Malling, Kent (water-colours). 311. Paper Mill at Bonend, Bucks (water-colours).

T. Daniel.—312. The Red Cross Knight and Una, from *Spenser.* 313. Portrait.

R. Paton.—314. The Action between the Serapis, Captain Pearson, the Countess of Scarborough, and Paul Jones's Squadron.

W. Blake.—315. Death of Earl Goodwin.

W. Martin.—316. Thetis comforting Achilles after the Death of Patrocles.

I. Russell (Associate).—317. A Candle-light. 318. Portrait.

T. Gainsborough, R.A.—319. Landscape.

T. Bartolozzi, R.A.—320. Origin of painting a Fan.

Angelica Kauffman, R.A.—321. Design for a Fan.

B. West, R.A. and — *Poggi.*—322. The Mother of the Gracchi displays her Children as her only Jewels; a design for a Fan.

Mary Benwell.—323. Portrait in the Character of St. Cecilia (crayons).

J. Russell (Associate).—324. A Candle-light.

J. Saunders.—325. Portrait of W. Crotch, of Norwich.

G. Stubbs.—326. Portrait of a Horse.

S. Watts (Honorary).—327. A View on Richmond Hill.

Calza.—328. Portraits (crayons).

J. Farrington.—329. The Waterfall at Rydal.

J. Russell (Associate).—330. A Boy with an Owl.

J. Braham.—331. Flowers (water-colours).

Calza.—332. Portraits (crayons).

J. Russell (Associate).—333. Portrait.

F. Freeman.—334. A Nobleman's Family.

W. Whitby.—335. Portrait.

E. Hodgson.—336. The Tulip-tree at Waltham Abbey (water-colours).

J. R. Smith.—337. Portrait (crayons).

E. Hodgson.—338. A Lily (water-colours).

W. Hamilton.—339. Mrs. Siddons in the Character of the Grecian Daughter.

J. Roberts.—340. Portraits.

W. Burgess.—341. Ballad-singing Sailor (crayons).

J. Braham.—342. Flowers (water-colours).

J. K. Sherwin.—343. Mrs. Heartley in the Winter's Tale.

T. Luny.—344. A Privateer Cutter.

T. Thornton.—345. A View.

J. Spilsbury.—346. A Landscape.

J. Russell (Associate).—347. Portraits.

Mary Benwell.—348. Portrait.

Margaret King.—349. Portrait.

W. Burgess.—350. Portrait of a Land Spaniel (chalks).

H. Fuseli.—351. Jason appearing before Pelias, to whom the sight of a Man with a single Sandal had been predicted fatal.

Lieutenant Fisher (Honorary).—352. View in the Island of Dominica.

Captain Morse (Honorary).—353. Scene in the Recruiting Officer.

G. Fisher (Honorary).—354. View in the Isle of Wight.

O. Humphry (Associate).—355. Portrait in the Character of Iris.

T. Gainsborough, R.A.—356. Portrait.

R. Samuel.—357. Portrait (crayons).

A Young Lady (Honorary).—358. A View after Nature.

D. Serres, R.A.—359. The Engagement between the Serapis, Captain Pearson, and the Countess of Scarborough, with Paul Jones and his Squadron.

P. J. de Loutherbourg.—360. Landscape, a Summer's Evening.

E. Oram.—361. Landscape.

J. Roberts.—362. Mrs. Abington in the character of Mrs. Ford.

J. Plott.—363. Old Crouch, the Margate Fisherman.

J. Roberts.—364. A Girl (a drawing).

T. Gayfere, Jun. (Honorary).—365. A View of Boston Church, Lincolnshire.

W. Beechey.—366. Portrait of a Gentleman.

Angelica Kauffman, R.A.—367. A Vestal.

T. Gainsborough, R.A.—368. Landscape.

J. R. Smith.—369. Portrait (crayons).

T. Day.—370. View.

J. Barbutt.—371. The Jacobæan Lily.

W. Woodall.—372. A Cottage.

T. Rowlandson.—373. Landscape and Figures.

EXHIBITION-ROOM OF SCULPTURE AND DRAWINGS.

T. Freeman.—374. Elevation of a Villa.

J. Groves, Jun.—375. View of Westminster Abbey, &c.

M. A. Rooker (Associate).—376. Design for a New Edition of Fielding's Works.

J. Bonneau.—377. View of a Gentleman's Villa (a drawing).

J. Donowell.—378. Villa at Boxmore.

J. Yenn (Associate).—379. Entrance to the Grove from the Common. 380. Elevation of the Lodges fronting the Grove.

F. M. Piper.—381. Design for the Front of a Palace.

J. Dotchen.—382. Design for a Villa.

J. Jagger.—383. Design for a Temple.

T. Leverton.—384. Front of a Gentleman's Seat building in Kent.

W. Wickham.—385. Design for a Casine.

W. Moss.—386. Design for a Villa. 387. Design for a Mansion.

J. Yenn.—388. Design for a Villa.

J. Wyatt (Associate).—389. Section of the Observatory, Oxford. 390. South Front of the Observatory, Oxford.

J. Spyers.—391. Design for a Grotto.

R. Morris.—392. View of Barnstaple, Devon.

E. Waters.—393. Old Palace Yard, from Abingdon Street.

S. Saxon.—394. Design for a Villa.

P. Sandby, R.A.—395. View in Wales.

R. Marris.—396. View of Ilfracombe, Devon.

T. Malton.—397. View at Bath. 398. Ditto. 399. Ditto.

R. Clevely (Honorary).—400. A View of Saint Lucia. 401. A Ship heaving down.

J. Clevely.—402. View of Cork Harbour.

R. Clevely (Honorary).—403. A Ship heaving down.

B. Christian (Honorary).—404. A View of Burghley Hall. 405. Ditto.

J. Wyatt (Associate).—406. Gateway leading into the New Quadrangle at Christchurch, Oxford.

F. Wheatley.—407. View of Conway Castle (a drawing). 408. Ditto.

R. Marris.—409. View of Courts, Seat of —— Hamling, Esq.

A Lady (Honorary).—410. Landscape.

R. Marris.—411. View of Courts, Seat of —— Hamling, Esq.

T. Burgess.—412. A Landscape (chalks).

T. Malton.—413. View at Bath.

T. Burgess.—414. A Landscape (chalks).

T. Park.—415. Design for a Nobleman's Seat.

W. Newman.—416. Design for a Casine.

E. Brice.—417. Innocence (a bas relief).

E. F. Burney.—418. Sketch from Evelina. 419. Ditto. 420. Ditto.

S. Aiken, Jun.—421. Design for a Monument.

G. Browne.—422. View of Chinkford Church, Essex (water-colours).

C. Ansell.—423. View of the Convent of the Paraclete, founded by Abelard.

T. Banks.—424. Busts of Mr. West.

J. Bacon, R.A.—425. A Monument to be erected in Bristol Cathedral to the Memory of Mrs. Draper, mentioned by Sterne under the name of Eliza.

W. Thomas.—426. Elevation of a Mansion. Plan of Ditto.

W. Pilkington.—427. Elevation of a Mansion.

E. Belk.—428. Design for a Ceiling.

J. Hickey.—429. Model of a Monumental Figure.

C. Ansell.—430. Portrait of an Artist.

S. Middimarr.—431. Landscape (a drawing).

J. Pye.—432. Landscape (in water-colours).

G. Byefield.—433. Design for a Temple to Contemplation.

J. Plaw.—434. Design for a Bridge across the Thames at Fulham.

V. Fararesi.—435. Front of the Workhouse for Condemned Women.

J. Spiller.—436. Plan and Elevation of a Nobleman's Villa.

R. Morris (Honorary).—437. Elevation of a Session House. 438. Section of Ditto. 439. Plan of Ditto.

J. Gandon.—440. Design for a Screen.

T. Malton.—441 View at Bath. 442. Ditto.

R. Taylor (Honorary).—443. A View of Patcham.

T. Bonner.—444. Landscape. Falstaff and his Companions at Gadshill (a drawing). 445. Ditto. Falstaff and his Troops (ditto).

R. Browne.—446. Design for a Nobleman's Town House.

W. Beilby (Honorary). 447. View of Finkle Abbey, Durham.

C. R. Riley.—448. A Drawing (with pen and ink).

T. Malton.—449. View at Bath. 450. Ditto.

S. Middimarr.—451. Landscape (a drawing).

T. Medland.—452. Landscape.

J. Flaxman.—453. Sketch for a Monument to Chatterton.

T. Hardwicke, Jun.—454. Elevation of a Public Library. 455. Plan of Ditto.

T. Harrison.—456. Two Elevations of a Bridge across the Thames.

J. Haywood.—457. Elevation for a Market-house at Bridgewater.

W. Lane.—458. Frame with Drawings (from the antique). 459. Ditto (ditto).

T. Park.—460. Plan of a Parliament House, &c.

A. Hurst.—461. Design for a Bath.

P. Sandby, R.A.—462. Sepulchre of King Theodorick, near Ravenna.

G. Morland, Jun.—463. Landscape (a drawing).

W. Tyler, R.A.—463†. Elevation of a Public Office.

W. Wilkins.—464. Two Designs for Panels.

A Lady (Honorary).—465. Insects.

J. Barbut.—466. Chinese Insects.

A Lady (Honorary).—467. A Landscape.

C. Peart.—468. Portrait of a General (a model).

W. Tyler, R.A.—469. Faith and Hope, a design for a Monument.

W. Leverton.—470. Design for a Villa.

T. Park.—471. Design for a Parliament House and Court of Justice.

J. Yenn (Associate).—472. Front of a Nobleman's House at Ealing Grove.

T. Whetten.—473. Elevation and Section through the Court of a Palace.

T. Banks.—474. Design for a Monument to Captain Cook.

H. W. Bunbury, Esq. (Honorary).—475. Hyde Park.

T. Banks.—476. Caractacus before Claudius (marble).

V. Green (Associate).—477. Portrait of a Lady (mezzotinto).

M. Lowe.—478. Meleager, from *Homer's Iliad* (a drawing).

H. W. Bunbury, Esq. (Honorary).—479. Blouzelind. 480. Susan.

J. Gandon.—481. The Ruins of the Chapel of Greenwich Hospital after the Fire.

J. Downman.—482. Sketches from Life.

C. Middleton.—483. Elevation of a Temple.

V. Green (Associate).—484. Peter denying Christ (mezzotinto).

A. Callendar.—485. View of Stirling Castle (a drawing).

T. Sanders.—486. The Choir of the Cathedral of Norwich.

J. Downman.—487. Sketches from Life.

C. Middleton.—488. Section of a Temple.

J. B. Locatelli.—489. Mars.

Thirteenth Exhibition, 1781.

Ipse homo ortus est ad mundum contemplandum et imitandum: nullo modo perfectus, sed quædam particula perfecti.—Cic. lib. ii. *De Natura Deorum.*

J. Farrington.—1. The Grange in Borrowdale, near Keswick.

W. Burgess.—2. Gipsey Boy and Girl.

E. Edwards (Associate).—3. Portrait of an Artist.

W. Whitby.—4. Portrait.

J. Saunders, Jun.—5. Portrait.

C. Catton, Jun.—6. Newfoundland Dogs.

Rev. J. Gardnor (Honorary).—7. A Landscape.

C. Gill.—8. Portrait of a Spanish Dog and Terrier.

J. F. Rigaud.—9. Portrait.

Sir J. Reynolds, P.R.A.—10. Thais.

Maria Cosway.—11. Rinaldo.

W. Score.—12. A Deception.

T. Gooch.—13. Portrait of a Gig Mare.

S. H. Grimm.—14. The Gateway of Roch Abbey, Yorkshire.

P. Sandby, R.A.—15. View of Conway Castle.

Sir J. Reynolds, P.R.A.—16. Portrait of a Gentleman.

G. Stubbs (R.A. Elect).—17. Two Horses (in enamel).

W. R. Bigg.—18. A Lady and Children relieving a distressed Cottager.

S. H. Grimm.—19. A Natural Grotto in Moor Park near Farnham, Surrey, called Mother Ludlem's Hole.

P. Sandby, R.A.—20. View of Benton Castle.

Sir J. Reynolds, P.R.A.—21. Portrait of a Gentleman.

R. Cosway, R.A.—22. Her Royal Highness the Duchess of Cumberland.

J. Wright.—23. A Philosopher by Lamp-light.

J. F. Rigaud (Associate).—24. Portrait.

B. Killingbeck.—25. Portrait of a Hound.

E. Oram.—26. View of Wooburn, Befordshire, the Seat of His Grace the Duke of Bedford.

[To be continued.]

H. Fuseli.—27. Dido. Illa graves oculos, &c. (*Virg. Æn.* 4.)

P. F. Bourgeois.—28. A Landscape, Cattle, and Figures.

T. Gooch.—29. Portrait of a Gentleman, with his Horse and Dogs.

J. Powell.—30. Portrait of a Gentleman reading.

A. Poggi.—31. A Venus, with Cupids.

W. Tomkins (Associate).—32. View of Mount Edgecumbe from Mutton Cove.

E. Edwards (Associate).—33. Portrait.

T. Daniel.—34. The Babe with bloody Hands. (From *Spenser's Fairy Queen.*)

C. Catton, R.A.—35. Portrait of a Dog. *A. W. Devis.*—36. Portrait.

W. Groombridge.—37. A Wood Scene after Sunset.

A Lady (Honorary).—38. View of the Ruins of Mæcenas's Villa at Tivoli.

T. Gainsborough, R.A.—39. Portrait of a Bishop.

G. Barret, R.A.—40. View of Windermere Lake in Westmoreland;—the effect, the sun beginning to appear in the morning, with the mists breaking and dispersing.

R. Davy.—41. Diana sleeping, with her Nymphs bathing.

J. Hoppner.—42. Portrait. *J. Smith.*—43. Portrait.

B. Bowring.—44. Portrait. *W. Hamilton.*—45. Portrait.

Rev. J. Gardnor (Honorary).—46. A Landscape.

P. Hoare.—47. A Family.

Runciman.—48. The parting of Lord and Lady Russell. (From *Dalrymple's Memoirs.*)

T. Gooch.—49. Portrait of a Horse called Monarch, once the property of the late Col. Gallatine.

A. Callander.—50. A Moonlight.

J. Taylor.—51. Portrait of a Turkish Beggar.

B. Vandergucht.—52. Portrait of a Bishop.

R. Samuel.—53. A Child playing with a Dog.

H. Cipriani.—54. Portrait of a young Nobleman.

T. Gaugain.—55. Portraits. *T. Holloway.*—56. Portrait.

T. Daniel.—57. View of West Wycombe, Bucks, the Seat of the Right Hon. Lord Le Despenser.

F. Topping (Honorary).—58. View after Nature.

T. Holloway.—59. Portrait.

G. Head.—60. Landscape, with the Story of Europa.

J. Wright.—61. Cavern in the Gulf of Salernum (Sunset).

J. F. Rigaud (Associate).—62. Portrait of Dr. Foster and his Son on the Island of Otaheite.

T. Parkinson.—63. Portrait. *Sir G. Chalmers, Bart.*—64. Portrait.

W. Martin.—65. Portrait. *P. Hoare.*—66. Mother and dead Child.

A. Kauffman, R.A.—67. Portrait of a Lady in the Character of a Muse.

Maria Cosway.—68. Creusa appearing to Æneas.

J. R. Smith.—69. Portrait (crayons).

B. Vandergucht.—70. Portrait of Mr. Moody in the Character of Teague.

W. Brooks.—71. Landscape and Cattle (Evening).

W. Du Hamel.—72. Landscape, with Cattle.

J. Russell (Associate).—73. Portrait in the Character of Hebe.

E. Garvey (Associate).—74. View of the Rhine.

J. Scouler.—75. Portrait. *T. Maynard.*—76. Portrait.

T. Gainsborough, R.A.—77. Landscape.

J. F. Rigaud (Associate).—78. Portrait of a Gentleman and his Daughter.

J. Crook.—79. A scene in Macbeth.

B. West, R.A.—80. An Historical Picture, representing the Sick possessed brought to our Saviour to be healed. Painted for His Majesty's Chapel in Windsor Castle.

R. Home.— 81. Portrait of an Artist. *S. Elmer* (Associate).—82. Woodcocks.

J. Kitchingman.—83. The Building of a Smuggling Cutter.

E. Garvey (Associate).—84. View of the Lake of Geneva (Moonlight).

J. Zoffany, R.A.—85. A Gentleman's Family.

E. Edwards (Associate).—86. Portrait.

S. Elmer (Associate).—87. Brace of Partridges.

J. Kitchingman.—88. The Chase of a Smuggling Cutter.

J. Scouler.—89. Portrait (crayons). *Hincks.*—90. Ditto.

W. Du Hamel.—91. Landscape, with Cattle.

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ADDRESS. 1833.

At the commencement of a New Year it is customary to make some acknowledgments, either of favours received, or of future intentions: in the former view, we have to thank our readers for their kindness in hailing our continued existence, and our numerous contributors for their able co-operation; in the latter we intend, contrary to the usual custom, to let our periodical speak for itself.

The gloom that has deepened the political and social horizon, has roused passion, and excited malevolence, to the exclusion of peaceful and ennobling pursuits; those to whom we have looked, as the patrons of talent and arbiters of taste, have fled the genial realms of poetry and the sister arts, to combat in the stormy arena of intrigue. The Mecænas of a hundred hopes, has resigned the fosterage of his once beloved arts to the necessitous trader; the heir-looms of the noble and wealthy have lain unheeded in the studio of the desponding painter, or have been consigned to an injurious mart, to loose the shackles of genius.

The beacon of time emits an intense blaze; may it irradiate the gloomy recesses of art. An æra is fast approaching, when the disgrace of inferiority will be blotted from the pages of fame by the awakened genius of Britain. The treasures of ancient art transferred to a palace worthy of a powerful and civilized people—the voice of discord stifled by the echoes of reason and patriotism—artists ennobled by judicious patronage—will all proclaim the dawn of a day proudly pre-eminent in the history of our land. Let us hope that period is at hand: the honour of our country is the index of our affections—with it they rise or fall, by its glory we are ennobled, by its shame we are abased; and we trust that it is yet reserved to our humble pen, to trace the increasing energy of an Intellectual Nation.

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